



EDUCATIONAL
MUSIC
COURSE
FIFTH
READER

F 441
M3815

GINN AND
COMPANY
PUBLISHERS

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division

SCC

Section

9810



THE EDUCATIONAL MUSIC



FIFTH READER

BY

LUTHER WHITING MASON

LATE SUPERVISOR OF MUSIC, BOSTON PUBLIC SCHOOLS

JAMES M. MC LAUGHLIN

SUPERVISOR OF MUSIC, BOSTON PUBLIC SCHOOLS

GEORGE A. VEAZIE

SUPERVISOR OF MUSIC, CHELSEA PUBLIC SCHOOLS

AND

W. W. GILCHRIST

AUTHOR OF "EXERCISES FOR SIGHT-SINGING CLASSES," ETC.

BOSTON, U.S.A., AND LONDON
GINN & COMPANY, PUBLISHERS
The Atheneum Press

1904

COPYRIGHT, 1897
BY GINN & COMPANY

ALL RIGHTS RESERVED

INDEX OF SONGS.



	PAGE		PAGE
America.....	<i>Henry Carey.</i> 117	My Mountain Home	<i>F. Silcher.</i> 74
At Sunrise.....	90	O Forest Fair and Stately.....	<i>F. Zimmer.</i> 89
Autumn Days.....	<i>C. H. Dretzel.</i> 111	Only Wait.....	<i>F. D. Sturm.</i> 39
Blessed Home.....	<i>K. Zöllner.</i> 107	Peacefully Sleep.....	<i>H. A. Donald.</i> 6
Choral.....	<i>Martin Luther.</i> 71	Praise the Lord.....	<i>F. Abt.</i> 52
Columbia, the Gem of the Ocean.....	<i>David T. Shaw.</i> 122	Prayer for our Country	<i>C. S. Reissiger.</i> 44
Come Home.....	34	Seasons	4
Cradle Song.....	<i>Curschmann.</i> 15	Song of Joy.....	<i>H. Sattler.</i> 102
Cradle Song.....	<i>A. Voelckerling.</i> 22	Song of Life.....	<i>Carl Gläser.</i> 12
Evening.....	<i>C. Reinecke.</i> 51	Song of Praise.....	<i>J. F. Reichardt.</i> 101
Evening Star.....	17	Song to Wisdom.....	<i>Mozart.</i> 36
Forest, The.....	<i>H. Sattler.</i> 85	Spring	<i>H. Müller.</i> 72
Gentle Murmurs, Sweet Complaining.....	<i>Monro.</i> 30	Spring Madrigal.....	<i>F. Adlam.</i> 78
Hail Columbia.....	<i>Fyles.</i> 120	Spring Magic.....	38
Home Greeting.....	<i>F. Möhring.</i> 40	Star Spangled Banner.....	<i>Samuel Arnold.</i> 118
In the Moonlight.....	<i>F. W. Sering.</i> 78	Summer Joy.....	<i>H. Müller.</i> 26
In the Swing.....	<i>B. Lutgen.</i> 112	Twilight	<i>K. Kloss.</i> 84
Joy-Bells.....	<i>G. A. Veazie.</i> 24	Up the Mountain	<i>F. Schubert.</i> 49
Jubilate	101	Vacation Song.....	<i>R. Franz.</i> 114
Lord's Own Day.....	<i>Mendelssohn.</i> 106	Water-Lily	116
May Queen.....	<i>A. Miller.</i> 95	Winter Song.....	<i>G. Federick.</i> 96
May Song.....	<i>Thomas Morley.</i> 42	Woodland Rose.....	<i>E. Hermes.</i> 46
My Country	9		

TABLE OF CONTENTS.



	PAGE
PART FIRST, Three-Part Song.....	I
CHAPTER I.—Review and Conclusion of Keys.....	I
CHAPTER II.—Modulation.....	35
PART SECOND.....	55
CHAPTER I.—Two-Part Studies. Bass and Treble Staffs.....	55
THE GREAT STAFF.....	55
Key of C Major.....	55
Key of G Major	58
Key of D Major	60
Key of A Major	61
Key of F Major	62
Key of B-flat Major.....	64
Key of E-flat Major.....	65
CHAPTER II.—Three-Part Song with Bass Staff	67
PART THIRD, Patriotic Songs.....	117

PREFACE TO THE FIFTH READER.

THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.

PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staffs — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

FIFTH READER.

PART FIRST.—THREE-PART SONG.

CHAPTER I.

REVIEW, AND CONCLUSION OF KEYS.

The musical score consists of six staves of music, divided into three parts. Part 1 (top staff) starts in G major (2/4 time) and moves to C major (4/4 time). Part 2 (middle staff) starts in G major (2/4 time) and moves to F major (3/4 time). Part 3 (bottom staff) starts in G major (3/4 time) and moves to E major (4/4 time). The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like forte and piano. The score is set on five-line staves with clefs (G, C, F, G, C) and key signatures.

FIFTH READER.

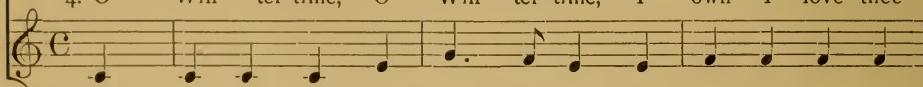
A musical score consisting of seven staves of music, numbered 4 through 10. The music is written in common time (indicated by a 'C') and uses a treble clef. The first staff (measures 4-5) consists of two systems of music. The top system starts with a quarter note followed by a dotted half note, then a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a quarter note. The bottom system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a quarter note. The second staff (measures 6-7) also consists of two systems. The top system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note. The bottom system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note. The third staff (measures 8-9) consists of two systems. The top system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note. The bottom system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note. The fourth staff (measures 10-11) consists of two systems. The top system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note. The bottom system starts with a half note, followed by a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a half note.

FIFTH READER.

3

A musical score consisting of six staves of music, numbered 8 through 13. The music is written in common time (indicated by 'C') and uses a treble clef. The key signature changes throughout the score, indicated by various sharps and flats. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 8 starts with a rest followed by a series of eighth and sixteenth note patterns. Measure 9 begins with a half note followed by eighth and sixteenth note patterns. Measure 10 starts with a half note followed by eighth and sixteenth note patterns. Measure 11 consists entirely of eighth notes. Measure 12 starts with a half note followed by eighth and sixteenth note patterns. Measure 13 concludes with a half note followed by eighth and sixteenth note patterns.

THE SEASONS.

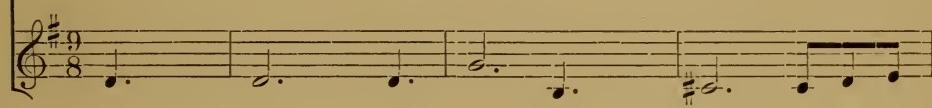
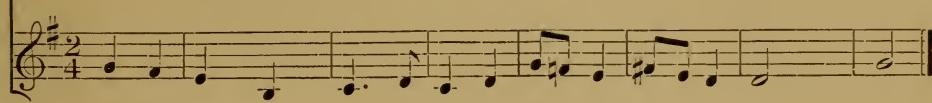


dear - ly! The brooklet breaks its i - cy chain, And fair young May has
 dear - ly! The gol - den grain waves to and fro, And scar-let pop-pies
 dear - ly! The trees in robes of flame are clad, The hun-ter's horn rings
 dear - ly! With ice and snow thou com'st a - gain, And Christmas fol - lows



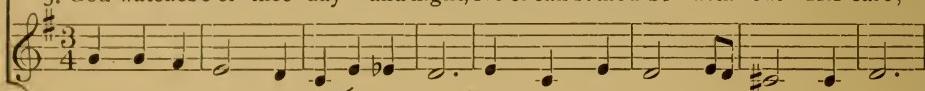
come a - gain, O joy - ous Spring! O joy - ous Spring!
 through it glow, O Sum - mer time! O Sum - mer time!
 gay and glad, O Au - tumn days! O Au - tumn days!
 in thy train, O Win - ter time! O Win - ter time!



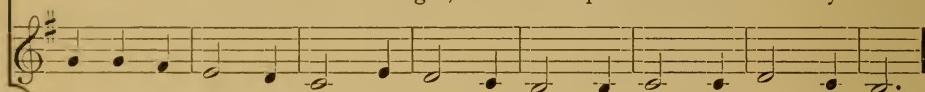


PEACEFULLY SLEEP!

H. A. DONALD.

Moderato.

Each bird has found its qui - et nest, And bless - ed si - lence reigns o'er all.
 Sweet be thy slum - bers, have no fear, And close in sleep thy wea - ry eyes.
 He sees in dark - ness as in light, He will pro-tect thee ev - ery-where.

*Much slower.*

Peace - - ful - ly sleep! Peace - - ful - ly sleep! Till the bright



Peace - - ful - ly, peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!



morn-ing, Till the morn-ing, Peaceful - ly sleep!

Peaceful - ly sleep!



peace - ful - ly, peace - ful - ly, peace - ful - ly sleep!

The musical score consists of six staves of music, each with a key signature of two sharps (F major) and a time signature of common time (indicated by a '4').

- Staff 1 (Measures 15-16):** The first staff begins with a dotted half note followed by eighth notes. Measure 15 ends with a repeat sign and a bass clef. Measure 16 starts with a dotted half note followed by eighth notes, ending with a bass clef.
- Staff 2 (Measures 17-18):** The second staff begins with a dotted half note followed by eighth notes. Measure 17 ends with a repeat sign and a bass clef. Measure 18 starts with a dotted half note followed by eighth notes, ending with a bass clef.
- Staff 3 (Measures 19-20):** The third staff begins with a dotted half note followed by eighth notes. Measure 19 ends with a repeat sign and a bass clef. Measure 20 starts with a dotted half note followed by eighth notes, ending with a bass clef.

The music is divided into measures by vertical bar lines. Measures 15-16, 17-18, and 19-20 are grouped together by horizontal bar lines at the end of each two-measure span.

FIFTH READER.

A musical score consisting of four staves of music for two voices. The top two staves begin at measure 21, with a key signature of one sharp (F#) and a time signature of common time (indicated by a '3' over a '8'). The bottom two staves begin at measure 22, with a key signature of one sharp (F#) and a time signature of common time (indicated by a '3' over a '4'). The music consists of eighth and sixteenth note patterns, with various rests and dynamic markings like 'x' and 'z'. Measure 23 continues from the end of measure 22, maintaining the same key signature and time signature.

MY COUNTRY.

Moderato.

1. Thrones may tot - ter, king-doms per - ish, Here I pledge thee heart and
 2. Mine in glad - ness, and in sor - row, Freedom's dow - er, gift di -

hand! All I have and all I cher - ish Shall be thine, dear na - tive
 vine. Pa - triot pride from thee I bor - row, — Bless-ed land, for - ev - er

land. Bless-ed home, I would de - serve thee, Price-less boon of lib - er -
 mine! Thrones may tot-ter, king - doms per - ish, Here I pledge thee heart and

ty; I would hon - or, ev - er serve thee, And if need be die for thee.
 hand! All I have and all I cher - ish Shall be thine, dear na - tive land.

FIFTH READER.

24

This musical score consists of four staves of music. The first staff begins with a measure containing a dotted half note followed by a quarter note. The second staff begins with a measure containing a dotted half note followed by a quarter note. The third staff begins with a measure containing a dotted half note followed by a quarter note. The fourth staff begins with a measure containing a dotted half note followed by a quarter note.

25

This musical score consists of four staves of music. The first staff begins with a measure containing a dotted half note followed by a quarter note. The second staff begins with a measure containing a dotted half note followed by a quarter note. The third staff begins with a measure containing a dotted half note followed by a quarter note. The fourth staff begins with a measure containing a dotted half note followed by a quarter note.

26

Marcato.

27



28





A SONG OF LIFE.

CARL GLÄSER.



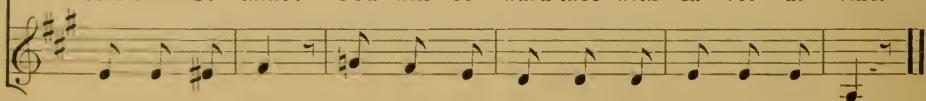
1. Meet-ing and part - ing, sad tear-drops start - ing, Hours full of
 2. Look up to heav - en! Help will be giv - en: Let Faith at -
 3. Let thine en - deav - or be faith-ful ev - er, Hope nev - er



sor - row, joy on the mor - row, Rich - es and pov - er - ty
 tend thee, guide and be - friend thee. Strong be thy heart when the
 dy - ing,— on Heaven re - ly - ing. Strive for the best, and the



days dark and bright,—These are life's chang-es, like morn-ing and night.
 tri - al draws near, So shalt thou win and have noth-ing to fear.
 best shall be thine: God will re - ward thee with fa - vor di - vine.



30

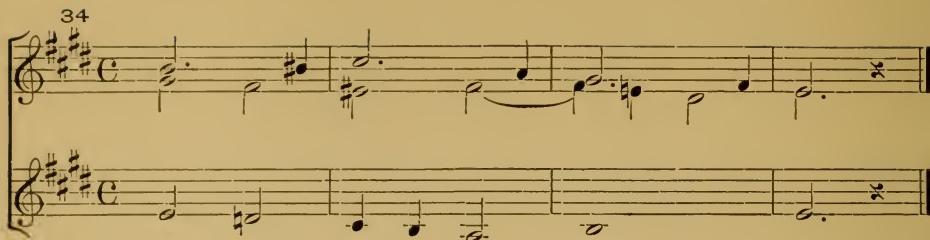
31

32

33

34

FIFTH READER.



CRADLE SONG.

CURSCHMANN.

Con anima.

1. Sleep well dear child! Sleep well, dear child! The dai - sies
 2. Sleep well dear child! Sleep well, dear child! Each bird - ling
 3. Sleep well dear child! Sleep well, dear child! The stars are
 4. Sleep well dear child! Sleep well, dear child! An an - gel

bow their drow - sy heads As sleep its man - tle o'er them
 seeks its qui - et nest, For night has come with sleep and
 shin - ing bright and clear, And now the heaven - ly hosts ap -
 comes from out the throng To sing for thee a cra - dle

spreads. Now close thine eyes, thou dar - ling
 rest. Now close thine eyes, thou dar - ling
 pear. Now close thine eyes, thou dar - ling
 song. Now close thine eyes, thou dar - ling

child, In slum - ber mild, In slum - ber mild.

37

This musical score consists of three systems of music, each with two staves. The key signature is A major (three sharps). Measure 37 starts with a dynamic *p*. Measure 38 starts with a dynamic *mf*. Measure 39 starts with a dynamic *p*.

The first system (measures 37-39) has a time signature of $\frac{3}{4}$. The second system (measures 37-39) has a time signature of $\frac{2}{4}$. The third system (measures 37-39) has a time signature of $\frac{3}{4}$.

Measure 37: The top staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; quarter note, eighth note, eighth note. The bottom staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; quarter note, eighth note, eighth note. Measures 38-39: The top staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note. The bottom staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note.

Measure 38: The top staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note. The bottom staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note.

Measure 39: The top staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note. The bottom staff has eighth-note patterns: quarter note, eighth note, eighth note; quarter note, eighth note, eighth note; eighth note, eighth note, eighth note.

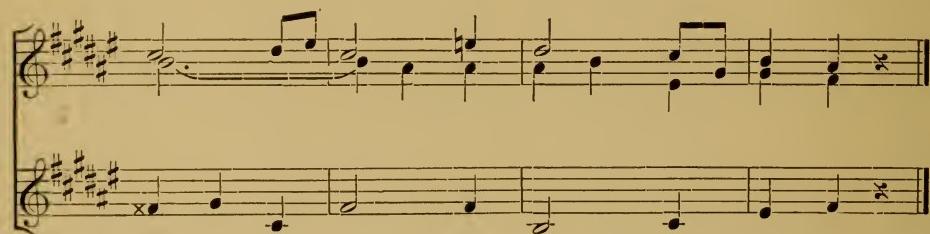
THE EVENING STAR.

Andante.

1. With light se-rene and ten - der The even-ing star doth
 2. The cares of day have van - ished Be -neath its kind - ly
 3. Of love and hope thou'rt speak - ing, Of bless-ed lands a -

shine; It tells of worlds of splen - dor, And heav'n-ly love di - vine.
 rays, And earthly thoughts are ban - ished As on its light I gaze.
 far,— The home that I am seek - ing, Thou ra-diant evening star!

40



44

C

C

45

C

C

46

C

C

47

2/4

2/4

48

3/8

3/8

49

6/8

6/8

50

C

C

FIFTH READER.

21

51

52

53

CRADLE SONG.

Dolce.

A. VOELCKERLING.



1. In sweet - est dreams my dar - ling lies, Fast closed in sleep thy
 2. A hush like death fills all the house, Not e - ven stirs the
 3. No ill shall come or foes af - fright, Thou'r't safe throughout the



clear blue eyes; An an - gel hov-ers o'er thy bed, Her snow-y wings in
 bus - y mouse; The clock a - lone in sol - emn tone Says: "Time goes on, yes,
 live-long night, For thou art in God's ho - ly care, His love surrounds thee



love out-spread. Safe watch she keeps all through the night, To
 time goes on!" The play - things all are put a - way, They
 ev - ery - where. Sleep well, sleep well, my dar - ling child, An



guard thy rest till morn - ing light, till morn - ing light.
 too can rest till dawn of day, till dawn of day.
 an - gel guards thy slum - ber mild, thy slum - ber mild.



54

55

56

57

58

JOY-BELLS.

G. A. VEAZIE.

Andante con moto.

1. Ring bells! Ring bells! Ring bells!

2. Ring bells! Ring bells! Ring bells!

Loud tri-umphant gladness;
Light the way be-fore us;

1. Ring out a-gain in loud tri-umph-ant glad-ness,
2. Bright are the hopes that light the way be-fore us,

Ring bells! Ring bells! Ring bells!

Banish thoughts of sad-ness,
Ring a mer-ry cho - rus,

'Tis a time of pur - est joy; Swing bells and ban - ish gloom-y thoughts of sad - ness,
Friends re - joice to meet a-gain; Join with the bells in mer - ry, mer - ry cho - rus,

Here Wake is a - bliss with - out sweet al - loy.
Ring bells! . . . Ring bells! Ring bells!

Here Wake is a - bliss with - out sweet al - loy. } 1.2. Dear are the hours that
re - train. Days of sor - row now are o'er.

Wait on hap - py greeting, Ring bells! Ring bells! Ring bells!

wait on hap - py greeting, Days of sor - row now are o'er. Ring out a glad ex -
Ring bells! We shall dim. part no rall. more.

Ring bells! Ring bells! dim. rall. Ring! pp
ult - ant chime We shall part no more.

59 f Marcato, moderato.

60

61

SUMMER JOY.

Allegro non troppo.

H. MÜLLER.

Come out! The world in - vites us To greet her beau - ty rare; And
Now ev - 'ry - thing re - joic - es In mer - ry sum - mer time,— Shall

A musical score for a solo voice and piano. The music is in common time, with a key signature of one flat. The vocal part uses a soprano C-clef, and the piano part uses a bass F-clef. The vocal line consists of three staves of music, with lyrics written below each staff. The piano part provides harmonic support with chords and bass notes. The score concludes with a dynamic marking of *f* followed by a repeat sign and two endings, labeled *1* and *2*.

ev - 'ry thing de - lights us, For all is won-drous fair. The
 we not join our voi - ces To hail her glo - rious prime! Our

sweet - est flow'rs are bloom - ing, The sum - mer air per - fum - ing. O
 praise and thanks we ren - der For all thy gold - en splen - dor. O

world, so gay and bright, We greet thee with de - light! O world, so gay and

bright, We greet thee with de - light! light! O world! O world! we greet thee with delight!

62

63

64

65

66

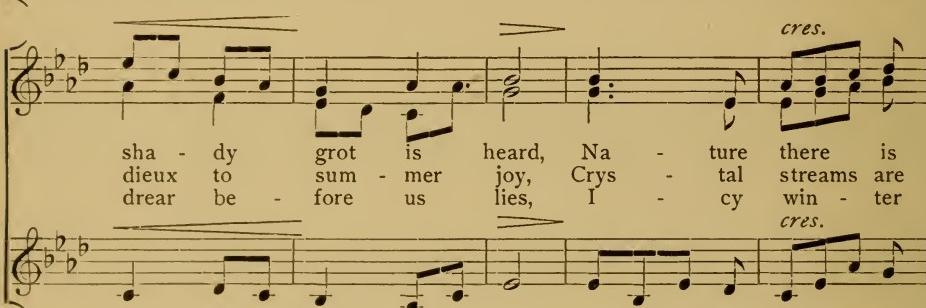
67

68



GENTLE MURMURS, SWEET COMPLAINING.

MONRO.—1690.

Andante.

69

This page contains four staves of musical notation. The first two staves begin with a treble clef, a key signature of three flats, and a time signature of 6/8. The third staff begins with a treble clef, a key signature of three flats, and a time signature of 3/4. The fourth staff begins with a treble clef, a key signature of three flats, and a time signature of 3/8. Measure 69 starts with eighth-note pairs followed by eighth-note triplets. Measure 70 starts with eighth notes followed by sixteenth-note pairs. Measures 71 and 72 show complex harmonic changes, including chords with many flats and sharps, and various rhythmic patterns like sixteenth-note groups and eighth-note pairs.

70

71

72

73

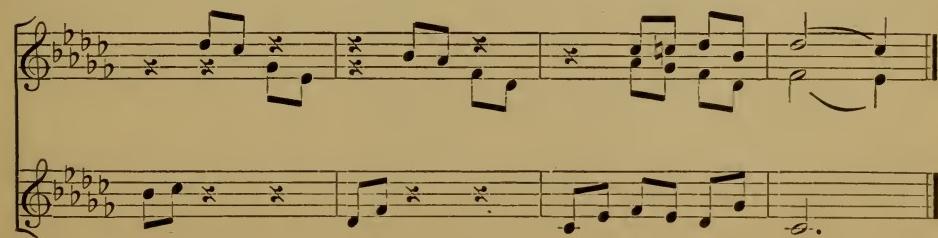


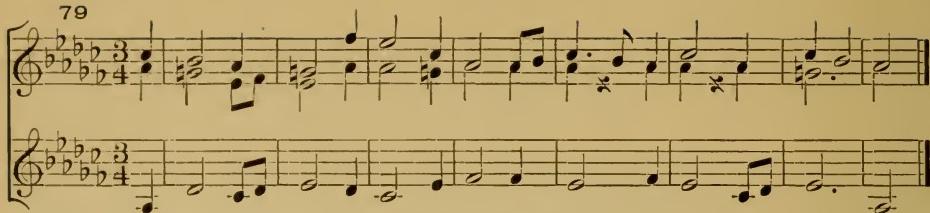
74



75







COME HOME.

Larghetto.

p

1. The world is fair, the world is wide, That lured thee
 2. Here sped the hap - py gold - en hours Be - side thy
 3. The world is full of strife and care; Then where - fore

ENGLISH MELODY.

forth to roam; Yet dear - er far than all . . . be -
 moth - er's knee; Here bloomed the sweet - est, fair - est
 long - er roam? Here waits for thee a wel - come

side Is home, thy child - hood's home, 1.2.3. Come home! Come home!
 flowers, And all things smiled on thee.
 rare, Thou wan - d'ring child, come home!

CHAPTER II.—MODULATION.

¹ To Dominant and return.

²

³

⁴

To Major Dominant and return.

A SONG TO WISDOM.

MOZART.

Moderato.

1. Be-hold the glo-ri-ous sun ap-pear - ing With ev - er spreading ray: The
 2. Thy light in ev - 'ry eye is shin - ing, Thine im - age in each heart; O
 3. Soar forth on thine im-mor - tal pin - ions To loft-iest heights a - bove,— And

clouds of dark-ness now are clear - ing To wel - come wis-dom's day. O
 wis - dom, all the world re - fin - ing, Dwell here and ne'er de - part. We
 leave be - hind thee earth's do-min - ions, Thou soul of truth and love! Gone

heav'n - ly Peace, look down up - on us, And shed thy sa - cred bless - ing
 thank thee for thy springs of learn-ing, For zeal that in each breast is
 is the night of doubt and ter - ror, And fled for aye the reign of

on us! Then will the earth be filled with love, And mortals raised to heav'n a -
 burning—Each gift, each grace un - to us giv'n, For joy of life, and hope of
 er - ror, O come and dwell in ev - 'ry soul That fain would seek a heav'nly

f

bove,
heav'n,
goal!

And
For
That

mor -
tals
joy
fain
raised
of
would
to
life
seek
heav'n
and
hope
a
heav'n -
ly
goal!

5

To Dominant and return.

5 To Dominant and return.

6

7

8

9

SPRING MAGIC.

Moderato.

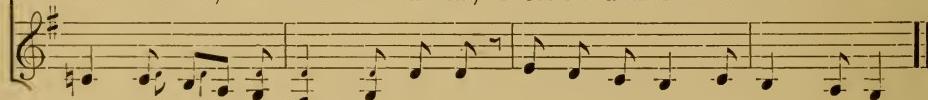
GERMAN MELODY.



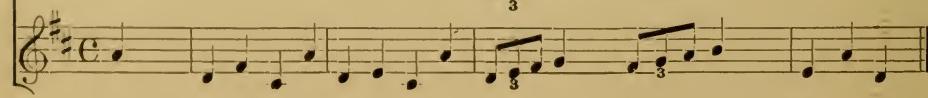
1. The mer - ry brook its song is singing, Freed from the yoke of winter's chain,
2. The deer flits thro' the for - est shadows, On the blue lake the swan doth float,
3. How dear the mag - ic legends old-en Borne onward by the breath of spring ; She
4. And since all things to life a-wak-en, Awake thou,too, my wea-ry breast ! New



drow - sy slum-bers from them flinging, Sweet flow-ers bud and bloom a-gain.
 peace-ful flock now seeks the meadows, Swift-ly the fish - er speeds his boat.
 comes a - gain with prom-ise gold-en With hope and bless-ing on her wing,
 life is thine; thou'rt not for - sak-en; Press on and seek the land of rest!



8 To Dominant and return.



10 To Mediant, Super-tonic and return.

11 To Major Dominant and return.

ONLY WAIT!

Allegro moderato.
mf

F. D. STURM.

1. Snow doth cov - er hill and plain, Yet the spring will come a - gain,
2. Black the sky that was so fair,—Yet the stars are shin - ing there,
3. Though thy heart is sad to - day, Troub - le soon will pass a - way,
4. Cares may come and ills be - fall, Yet God watch - es o - ver all,

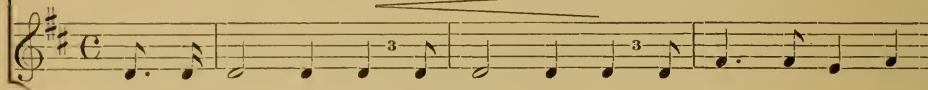
A HOME GREETING.

Vivace.

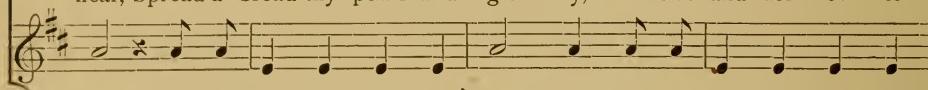
F. MÖHRING.



1. With what rap - ture I be - hold thee, Na-tive land, all lands a -
 2. I have wan - dered to each na - tion Gazed on coun - tries won-drous
 3. Let proud free - dom shout thy sto - ry To the na - tions far and



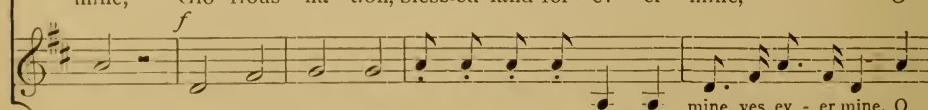
bove! All my pur - est thoughts en - fold thee With a chain of faith and
 fair, — But no spot in God's cre - a - tion Can with thee, my home, com-
 near, Spread a - broad thy pow'r and glo - ry, Na-tive land for - ev - er



love. 1.-3. Heart and soul and life are thine, Bless - ed land for - ev - er
 pare.
 dear.



mine, Glo - rious na - tion, bless-ed land for - ev - er mine, O



mine, yes, ev - er mine, O

glo - rious na - tion, bless-ed land for - ev - er mine.

12 To Relative Minor, Dominant and return.

13 To Mediant and return.

14 To Sub-dominant and return.

15

To Relative Major and return.

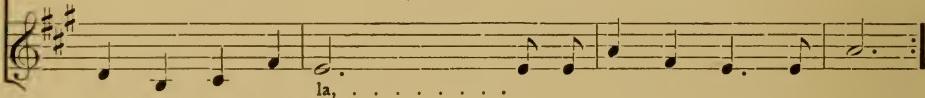


MAY SONG.

THOMAS MORLEY, 1595.



1. Now wel-come in the May-time! It is a joy - ous play - time: Fa la
2. Why should we mope in sad - ness When all things smile in glad - ness?
3. Now let us dance a meas - ure! Give rein to mirth and plea - sure.



Come lads and lass - es gay And wel-come in the May! Fa la la
 There's life in ev - 'ry-thing At dawn-ing of the spring.
 And on the dew - y green We'll crown our May-day queen.



la la la, fa la la la la la,
fa la la la, fa la la la la la, fa la la la la la.
la, fa la la la la, fa la la la la,

16

To Dominant and return through Super-tonic.

17

To Relative Minor and return.

18

To Sub-dominant and return.

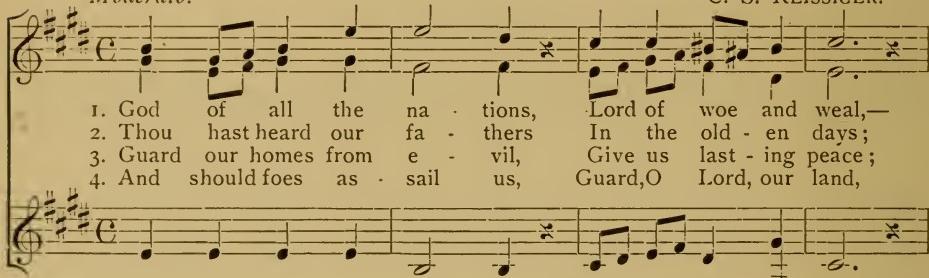
19 To Dominant of Relative Major.



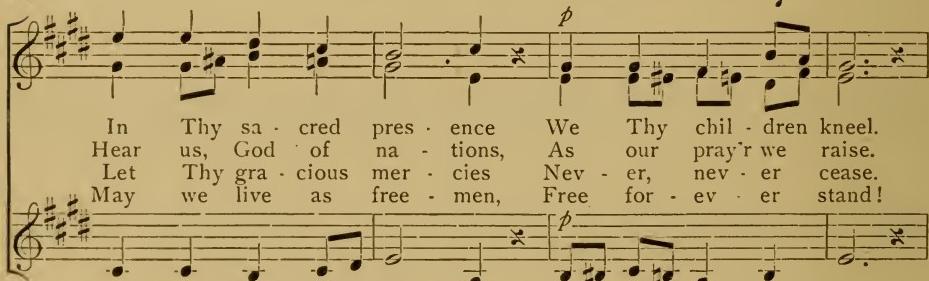
PRAYER FOR OUR COUNTRY.

Moderato.

C. S. REISSIGER.



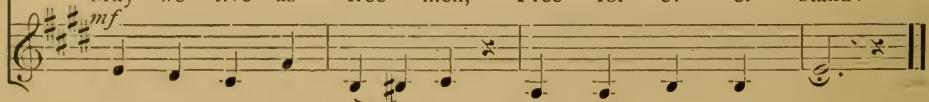
1. God of all the na - tions, Lord of woe and weal,—
2. Thou hast heard our fa - thers In the old - en days;
3. Guard our homes from e - vil, Give us last - ing peace;
4. And should foes as sail us, Guard,O Lord, our land,



In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions, As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!



In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!



FIFTH READER.

45

20

21

22

23

This block contains two staves of musical notation. The top staff is in common time (indicated by '6/8') and has a key signature of one sharp. It consists of six measures. The bottom staff is also in common time (indicated by '6/8') and has a key signature of one sharp. It consists of four measures.

THE WOODLAND ROSE.

Andante sostenuto.

E. HERMES.

This block shows the beginning of the musical score for 'The Woodland Rose'. It features a single staff in common time (indicated by '3/4') and a key signature of one sharp. The music consists of eight measures.

1. Be - side my path a rose - bud grew, Its blos-soms wet with morn-ing
 2. "Dear rose - bud, wilt thou go with me?" I said with long - ing ec - sta -
 3. The mod - est rose - bud made re - ply, "Pray choose some fair - er flow'r than
 4. And so I left the qui - et spot; But place and rose are ne'er for -

This block continues the musical score for 'The Woodland Rose'. It features a single staff in common time (indicated by '3/4') and a key signature of one sharp. The music consists of eight measures.

dew. One bud more love - ly than the rest, Peeped forth in fra-grant beau - ty
 sy; "I'll wear thee ev - er near my heart, And nev - er, nev - er from thee
 I. My home is dear - er far to me Than all earth's splendor e'er could
 got. When oth - er flow'rs up - on me smile With fragrance that would fain be -

This block continues the musical score for 'The Woodland Rose'. It features a single staff in common time (indicated by '3/4') and a key signature of one sharp. The music consists of eight measures.

dressed; I saw and stayed my hurrying feet: No rose was ev - er half so
 part. How few be - hold thy beau - ty here: Be mine, be mine thou rose - bud
 be. Go leave me in my shad - y dell, 'Tis here a - lone I love to
 guile, I think of thee, sweet woodland rose; Why did'st thou wake my heart's re -
 rit.
 p
 rit.
 p a tempo.
 sweet. 1-4. O rose - bud red! O rose - bud fair! Oh had I
 dear!" dwell."
 pose!
 p a tempo.
 f
 sf
 nev - er seen thee there! O rose - bud red! O
 sf
 O rose - bud red! O rose - bud
 cres.
 rose - bud fair! O had I nev - er seen thee there!
 cres.
 f
 rit. pp
 fair! O had I nev - er

24

25

26

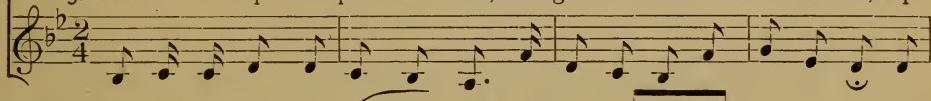
To Major Dominant and return.

UP THE MOUNTAIN.

F. SCHUBERT.

Moderato.

1. See how the mountain towers on high! It seems al-most to reach the sky; Let's
2. Up, up we go with spir - its bold, Our feet can scarcely find a hold To
3. Now on the top - most peak we stand, And gaze a - far o'er sea and land, Up



climb its diz - zy height, Let's climb its diz - zy height! With
 climb the moun - tain height, To climb the moun - tain height. Yet
 on the moun - tain height, Up - on the moun - tain height. For



pur - pose high and cour - age strong, We press the rug - ged path a - long As
 on we take our toil - some way, We must not now for rest de - lay As
 all our toil we're well re - paid, A wondrous world we see dis - played As



we climb up the height, As we climb up . . . the height.
 we climb up the height, As we climb up . . . the height.
 we stand on the height, As we stand on . . . the height.



27

To Relative Minor, Dominant and return through Mediant and Super-tonic.

Musical score for exercise 27. It consists of two staves. The top staff is in 2/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is also in 2/4 time, starting with a bass clef and a key signature of one flat. The music includes various chords and note patterns, such as eighth-note pairs and sixteenth-note figures, typical of harmonic exercises.

28

To Mediant, Dominant and return through Relative Minor and Sub-dominant.

Musical score for exercise 28. It consists of two staves. The top staff is in 3/4 time, starting with a bass clef and a key signature of one flat. The bottom staff is also in 3/4 time, starting with a bass clef and a key signature of one flat. The music features chords and rhythmic patterns designed to practice harmonic transitions between different chords.

29

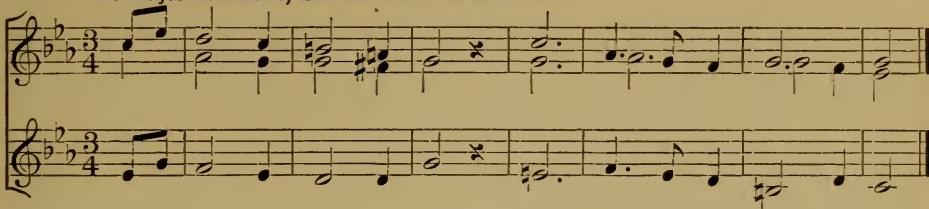
To Super-tonic and return.

Musical score for exercise 29. It consists of two staves. The top staff is in common time, starting with a bass clef and a key signature of one flat. The bottom staff is also in common time, starting with a bass clef and a key signature of one flat. The music includes chords and note patterns to practice harmonic movement to the super-tonic and back.

Continuation of the musical score for exercise 29, consisting of two staves. The top staff is in common time, starting with a bass clef and a key signature of one flat. The bottom staff is also in common time, starting with a bass clef and a key signature of one flat. This section likely concludes the harmonic progression started in the previous staves.

30

To Major Dominant, Sub-dominant and return.



EVENING.

Moderato.

C. REINECKE, arr.

1. The sun has set, the sun has set,
 2. The field and wood, the field and wood
 3. Now fresh and cool, now fresh and cool
 4. The sil - ver moon, the sil - ver moon

nigh, A sin - gle star is in the sky. Now gen - tle
 breeze, The lit - tle birds up - on the trees, The ver - y
 down, Each blade of grass, each flow'r up - on. While float - ing
 now Up - on the si - lent world be - low; As if to

peace and rest re - pay The trou - bles of the toil - ing day.
 rose up - on the thorn Are slumb'ring sweet un - til the morn.
 round us ev - 'ry - where, A sub - tle fragrance fills the air.
 bid each trou - bled breast: Lie still, lie still and be at rest.

31

To Sub-mediant (Relative Minor,) Dominant and return.

Musical score for measures 31 and 32. The music is in common time, key signature is one flat (B-flat). The score consists of two staves. The top staff starts with a forte dynamic, followed by eighth-note chords in G minor (B-flat, D, F), then quarter notes in E major (B-flat, D, G), and concludes with eighth-note chords in G major (B-flat, D, G). The bottom staff begins with eighth-note chords in G minor (B-flat, D, F), followed by quarter notes in E major (B-flat, D, G), and ends with eighth-note chords in G major (B-flat, D, G).

32

Musical score for measure 32. The music continues in common time, key signature is one flat (B-flat). The top staff shows eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G). The bottom staff shows eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G).

33

Musical score for measure 33. The music continues in common time, key signature is one flat (B-flat). The top staff shows eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G). The bottom staff shows eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G).

PRAISE THE LORD!

Musical score for the first part of "Praise the Lord!" in common time, key signature is one flat (B-flat). The tempo is marked f (forte) at 96 BPM. The dynamics include p (piano), *cres.* (crescendo), and *F. ABT.* (Final Abertura). The melody consists of eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G).

1. Praise the Lord! His love is end - less, He His own will ne'er for -
2. Praise the Lord! His graci-ous bless-ing Decks the Spring with rar - est

Musical score for the second part of "Praise the Lord!" in common time, key signature is one flat (B-flat). The tempo is marked f (forte). The dynamics include p (piano), *cres.* (crescendo), and *F. ABT.* (Final Abertura). The melody continues with eighth-note chords in G minor (B-flat, D, F) followed by quarter notes in E major (B-flat, D, G).

sake,
hue, But the wea - ry, sad, and friendless, Will He to His bos - om
And His Fa - ther-hand ca - ress - ing, Fills the flow - 'ret cup with

But the wea - - ry, sad, and friend - less,
And His Fa - - ther-hand ca - ress - ing,

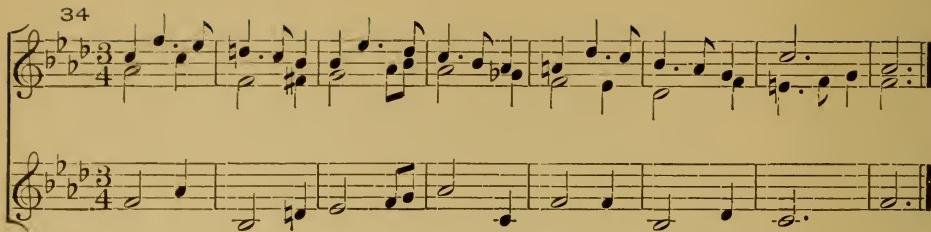
f take; Praise the Lord! His love is ten - der; Af - ter tempest's stormy
dew; Praise the Lord! His aid re - new - eth All who from His guid - ance

f

might; Green - er glows the summer's splen - dor, Brighter shines the rainbow's
stray; And with peace His might en - du - eth Those who walk the nar - row

p

light; Greener glows the summer's splendor, Brighter shines the rainbow's light.
way, And with peace His might en-du - eth, Those who walk the nar - row way.



E. PROUT, arr.

To Flat Sub-mediant, Dominant, Minor Super-tonic, Major Super-tonic and return.



PART SECOND.

CHAPTER I.

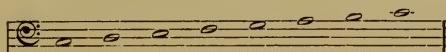
TWO-PART STUDIES.—BASS AND TREBLE STAFFS.

The Great Staff.

TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.

Key of C Major.



1 2

3

The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 1-2: eighth notes. Measure 3: eighth note followed by a sixteenth note. Measures 4-5: eighth notes. Measures 6-7: eighth notes. Measures 8-9: eighth notes. Measures 10-11: eighth notes. Measures 12-13: eighth notes.

4

The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 1-2: eighth notes. Measures 3-4: eighth notes. Measures 5-6: eighth notes. Measures 7-8: eighth notes. Measures 9-10: eighth notes. Measures 11-12: eighth notes. Measures 13-14: eighth notes.

5

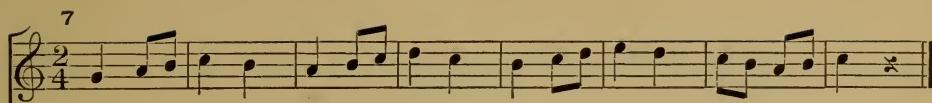
The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 1-2: eighth notes. Measures 3-4: eighth notes. Measures 5-6: eighth notes. Measures 7-8: eighth notes. Measures 9-10: eighth notes. Measures 11-12: eighth notes. Measures 13-14: eighth notes.

6

The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 1-2: eighth notes. Measures 3-4: eighth notes. Measures 5-6: eighth notes. Measures 7-8: eighth notes. Measures 9-10: eighth notes. Measures 11-12: eighth notes. Measures 13-14: eighth notes.

6

The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 1-2: eighth notes. Measures 3-4: eighth notes. Measures 5-6: eighth notes. Measures 7-8: eighth notes. Measures 9-10: eighth notes. Measures 11-12: eighth notes. Measures 13-14: eighth notes.



10

11

Key of G Major.

12

13

14

15

The image shows three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation consists of vertical measures separated by bar lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. Measure 16 starts with eighth-note pairs in the first staff, followed by eighth-note pairs with a sharp in the second staff, and eighth-note pairs in the third staff. Measure 17 starts with eighth-note pairs in the first staff, followed by eighth-note pairs with a sharp in the second staff, and eighth-note pairs in the third staff. Measure 18 starts with eighth-note pairs in the first staff, followed by eighth-note pairs with a sharp in the second staff, and eighth-note pairs in the third staff.

Key of D Major.

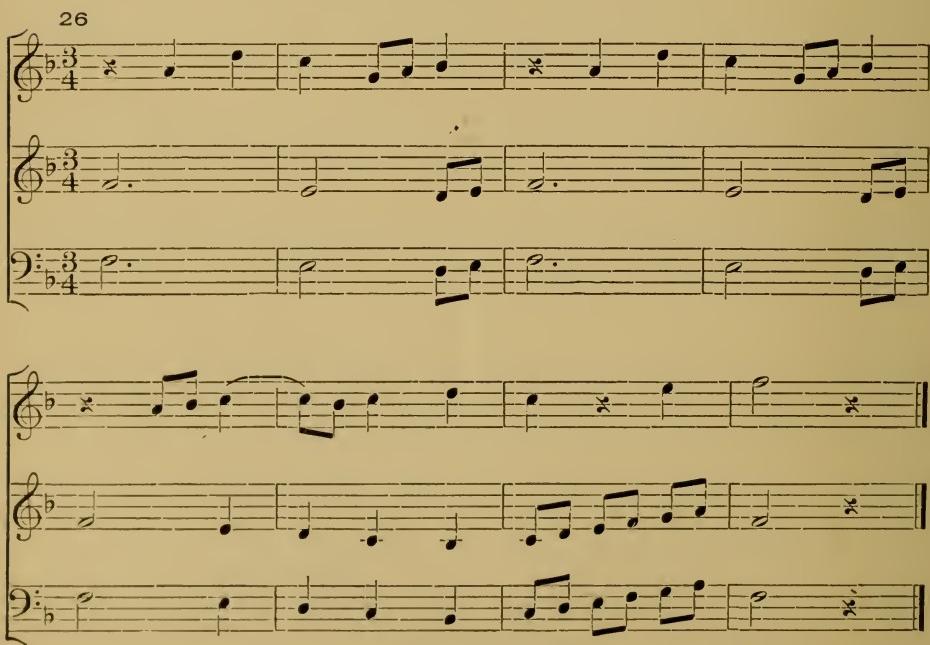
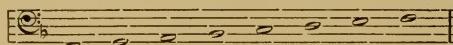
A musical score consisting of three staves of music. The top staff is a soprano staff starting with a C-clef. The middle staff is an alto staff starting with a F-clef. The bottom staff is a bass staff starting with a bass clef. The key signature is one sharp, indicating D major. Measure 19 begins with a rest followed by eighth notes. Measure 20 begins with eighth notes. Measure 21 begins with eighth notes. The music consists of quarter notes, eighth notes, sixteenth notes, and rests. Measures 20 and 21 show rhythmic patterns involving eighth and sixteenth notes.

Key of A Major.

A musical score consisting of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by a '4'). The key signature is A Major (three sharps). The score is divided into measures by vertical bar lines. Measure 22 starts with a whole note followed by eighth notes. Measure 23 starts with a half note followed by eighth notes. Measure 24 starts with a half note followed by eighth notes. The music continues with a series of eighth-note patterns across all three staves.



Key of F Major.



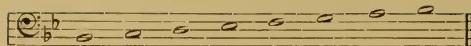
27

C

C

B_b

A musical score page featuring three staves of music. The top staff uses a G-clef, has a key signature of one flat (B-flat), and is in 3/4 time. The middle staff also uses a G-clef, has a key signature of one flat (B-flat), and is in 3/4 time. The bottom staff uses an F-clef, has a key signature of one flat (B-flat), and is in 3/4 time. The page is numbered 28 in the top left corner.

Key of B-flat Major.

29

Musical score for measures 29 and 30. The score is divided into three staves: Treble, Bass, and Alto. Measure 29 starts with a dotted half note in common time. Measure 30 begins with a quarter note in 2/4 time.

30

Musical score for measures 30 and 31. The score continues with three staves. Measure 30 ends with a half note. Measure 31 begins with a quarter note in 2/4 time.

31

Musical score for measure 31. The score is shown in three staves. The first two staves begin with eighth-note patterns. The third staff starts with a half note.

Key of E-flat Major.

32

2 4

2 4

2 2

2 2

33

3 4

3 4



35

35

Treble clef, 3/4 time, one flat key signature. Measures 1-6.

Treble clef, 3/4 time, one flat key signature. Measures 7-12.

CHAPTER II.

THREE-PART SONG WITH BASS STAFF.

A three-part musical score consisting of three staves. The top two staves are soprano voices in common time, indicated by 'c' and a '2'. The bottom staff is the bass staff, indicated by 'Bass' and a '2'. The first section (measures 1-4) shows the soprano parts in eighth notes and the bass part in quarter notes. The second section (measures 5-8) shows the soprano parts in sixteenth notes and the bass part in eighth notes. The third section (measures 9-12) shows the soprano parts in eighth notes and the bass part in eighth notes. Measure 13 begins with a repeat sign and continues the bass line. The music is marked with dynamics such as p (piano) and f (forte). The tempo is specified as *Moderato*.

4

The first staff uses a treble clef, the second a treble clef, and the third a bass clef. All staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

The first staff uses a treble clef, the second a treble clef, and the third a bass clef. All staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns.

5

Scherzando.

The first staff uses a treble clef, the second a treble clef, and the third a bass clef. All staves have a key signature of one sharp (F#). The music consists of sixteenth-note patterns, indicated by vertical stems and horizontal dashes.



A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is in common time. Measure 6 starts with a half note followed by eighth notes. Measures 7 and 8 show eighth-note patterns. The bass staff has a continuous eighth-note pattern throughout the measures.

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is in common time. Measures 9 and 10 show eighth-note patterns. The bass staff has a continuous eighth-note pattern throughout the measures.

A musical score for piano, consisting of four staves of music. The top two staves are in common time (indicated by '2') and the bottom two are in common time (indicated by '2'). The first staff uses a treble clef, the second staff uses a bass clef, and the third and fourth staves use a bass clef. Measure 7 begins with a forte dynamic. Measure 8 starts with a dynamic marking 'Con moto.' The score includes various note values such as eighth and sixteenth notes, rests, and measure endings. Measure 8 ends with a forte dynamic. Measures 9 and 10 show continuation of the musical line across the staves.

Con moto.

CHORAL.

Maestoso.

MARTIN LUTHER.

1. May I re - solve with all my heart, With all my powers, to serve the
 2. Be this the pur - pose of my soul, My sol - emn, my de - termined
 3. Oh, may I nev - er faint nor tire, Nor, wand'ring, leave His sa - cred

Lord; Nor from His precepts e'er de - part, Whose service is a rich re - ward;
 choice,—To yield to His su - preme con - trol, And in His kind commands re - joice.
 ways! Great God,ac - cept my soul's de - sire, And give me strength to live Thy praise.

SPRING.

H. MÜLLER.

*Vivace.**mf*

1. Come, youths and maid - ens, and dance in a ring, (a ring;)
 2. Who would be sad when the Spring - time is here, (is here!)

3. Dance, for our hearts are as light as the air, (the air;)

Join in a cho - rus to the wel - come the Spring.
 Fair - est and best of the whole joy - ful year.

Sing, for the Spring - time is won - drous - ly fair.

Sor - row and sigh - ing are all fled a - way, . .
 Let us re - joice with the birds and the flow - ers,

Trip light - ly, sing gai - ly, Spring - time is here,

f

Let us be happy since all things are gay, . . .
Mer - ry and glad in these bright, sun - ny hours, . . .

f

Fair - est and best of the whole joy - ful year, . . .

f

La la la la la (la) la la la la la, la,
La la, la la, la la la la la, la,

la, la.

f

Let us be happy since all things are gay.
Mer - ry and glad in these bright, sun - ny hours.

f

Fair - est and best of the whole joy - ful year!

MY MOUNTAIN HOME.

F. SILCHER.

1. Dear moun - tain home, I love thee, Thou art be - yond com -
2. I see thy mountains shin - ing In morn - ing's gold - en
3. To thee my thoughts are turn - ing Wher - e'er my feet may

pare; No land I prize a - bove thee, For
glow, At eve, the sun de - clin - ing, Gilds

roam, For thee my heart is yearn - ing, My

none is half so fair, . . . For none is half so fair.
all their tops of snow, . . . Gilds all their tops of snow.

dis - tant mountain home! . . . My dis - tant moun - tain home!

Musical score for three voices (Soprano, Alto, Bass) in G major (two sharps). The music consists of two systems of four measures each.

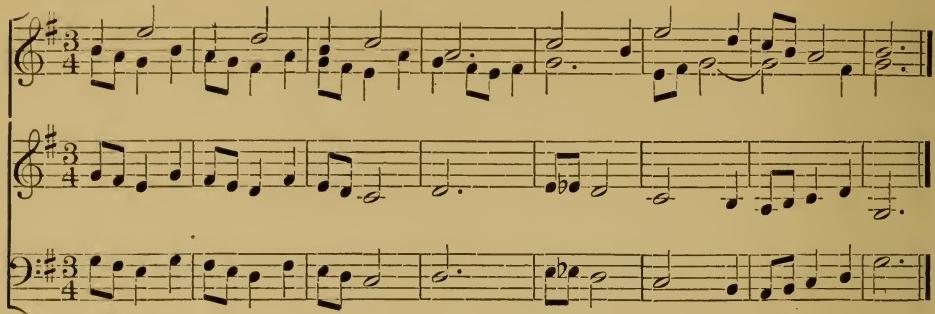
Measure 10:

- Soprano: $\text{G} \cdot \text{E} \cdot \text{B} \cdot \text{D}$, $\text{G} \cdot \text{E} \cdot \text{B} \cdot \text{D}$.
- Alto: $\text{E} \cdot \text{C} \cdot \text{A} \cdot \text{G}$, $\text{E} \cdot \text{C} \cdot \text{A} \cdot \text{G}$.
- Bass: $\text{B} \cdot \text{G} \cdot \text{D} \cdot \text{C}$, $\text{B} \cdot \text{G} \cdot \text{D} \cdot \text{C}$.

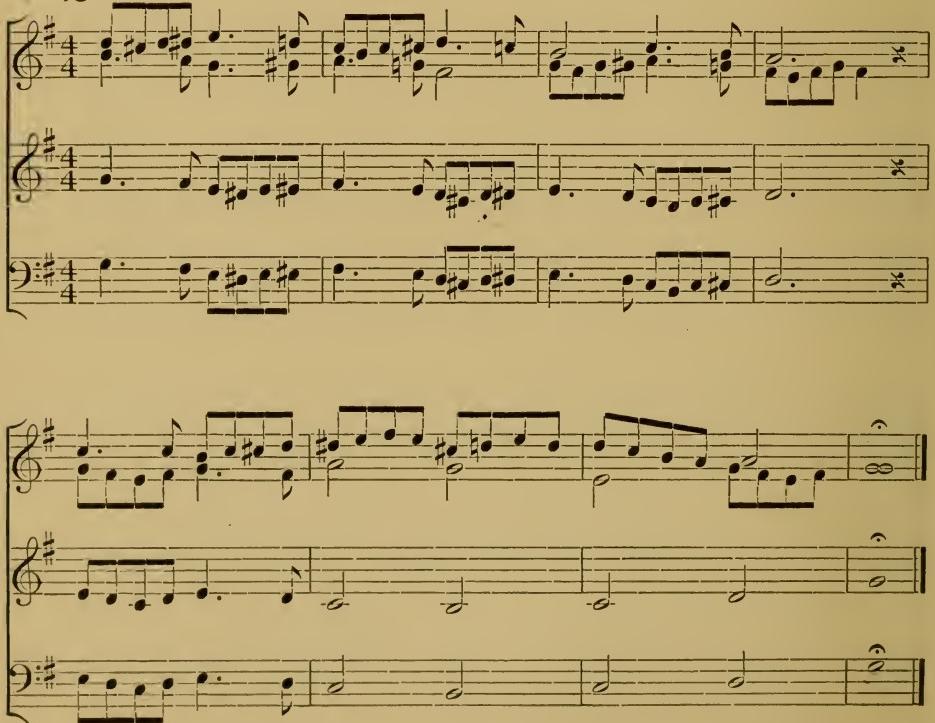
Measure 11:

- Soprano: $\text{G} \cdot \text{E} \cdot \text{B} \cdot \text{D}$, $\text{G} \cdot \text{E} \cdot \text{B} \cdot \text{D}$.
- Alto: $\text{E} \cdot \text{C} \cdot \text{A} \cdot \text{G}$, $\text{E} \cdot \text{C} \cdot \text{A} \cdot \text{G}$.
- Bass: $\text{B} \cdot \text{G} \cdot \text{D} \cdot \text{C}$, $\text{B} \cdot \text{G} \cdot \text{D} \cdot \text{C}$.

12



13



14

15

IN THE MOONLIGHT.

F. W. SERING.

Moderato.

1. Where the li - ly lies at rest On the broad lake's peaceful breast, And the
2. Borne up - on the gen - tle tide, Let us smoothly on - ward glide In the

3. In the calm and si - lent night There is pure and sweet de - light. What has
4. Here are hap - pi - ness and rest For each trou - bled, anx - ious breast;—Nearer

snow - y swan doth float, . . . We will launch our lit - tle boat.
moon - light's sil - ver ray; . . . Casting ev - 'ry care a - way.

day-light to com - pare With a scene so won - drous fair!
heav'n than earth we seem, Floating on as in a dream!

SPRING MADRIGAL.

F. ADLAM.

Allegro. ♩ = 140.
1st time mf, 2d time p.

1. Smil-ing Spring has come a - gain Af - ter win - ter's i - cy reign;
2. Dai-sies in the mead - ows grow, Where the lambs skip to and fro;

3. Banish thoughts of gloom and care! Joy now reign - eth ev - 'ry-where.

la la!

Fa la la la la la, Fa la la!

Fa la la la la la, Fa la la!

1st time *mf*, 2d time *p*.

1. With a ca - rol
2. At the dawn - ing
3. Speed the hap - py

Let us greet the verdant May With a ca - rol glad and gay!
 And the hap - py bird-lings sing At the dawn-ing of the Spring.
 Come, ye lads and lass-es gay, Speed the hap - py hours a - way.

mf

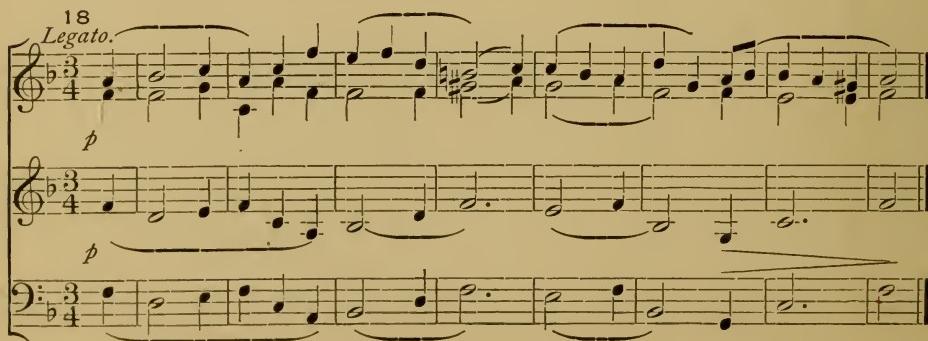
Come, ye lads and lass - es gay, With a ca - rol gay! Fa la
 Come, ye lads and lass - es gay, At the dawn - ing Spring.
 Come, ye lads and lass - es gay, Speed the hours a - way.

f

Fa la la la la la la, Fa la la!

Fa la la la la la la, Fa la la!

la la, Fa la la la la la la!



19
Allegro.

Three staves of musical notation. The top staff is in common time (C), the middle staff is in common time (C), and the bottom staff is in common time (C). The music consists of eighth-note pairs and quarter notes.

20

Three staves of musical notation. The top staff is in common time (C), the middle staff is in common time (C), and the bottom staff is in common time (C). The music consists of eighth-note pairs and quarter notes.

21

Three staves of musical notation. The top staff is in common time (C), the middle staff is in common time (C), and the bottom staff is in common time (C). The music consists of eighth-note pairs and quarter notes.

22

—

—

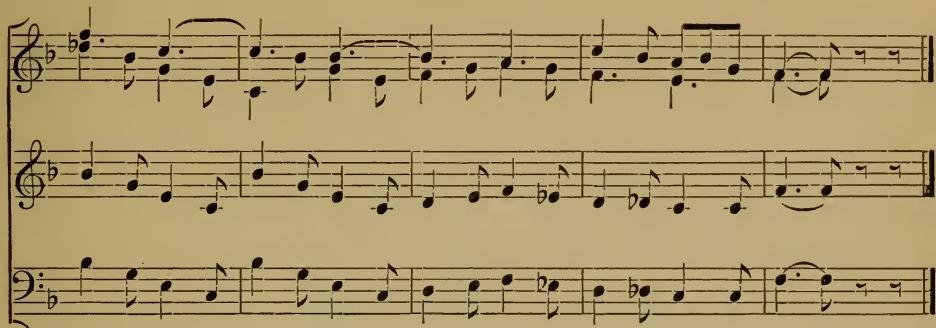
—

—

23

—

—



Musical score for page 83, measures 24-26. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to two sharps (D major). Measure 24 shows eighth-note patterns. Measure 25 begins with a bass note followed by eighth notes. Measure 26 continues with eighth-note patterns.

Musical score for page 83, measures 27-29. The score consists of three staves: Treble, Alto, and Bass. The key signature changes to three sharps (G major). Measure 27 starts with a bass note followed by eighth notes. Measure 28 continues with eighth-note patterns. Measure 29 concludes with eighth-note patterns.

Andante.

TWILIGHT.

K. KLOSS.

p > *p*

1. O come peace-ful twi - light, thou wel - come guest! Thou bring - est re -
 2. The flow - ers are dream-ing in sweet re - pose, The once noi - sy

p > *p*

3. A bright star is shin - ing in heaven a - bove: It speaks of our

p > *p*

fresh - ment, and calm and rest. The cares that op - pressed me all
 brook - let more gen - tly flows. Each bird now is si - lent with -

pp *mf* *f* *p*

Fa - ther, His care, His love. To souls that must sor - row He

pp *mf* *f* *p*

through the day, Have fad - ed with sun - set and passed a - way.
 in its nest, And twi - light's sweet so - lace on all doth rest.

p > *p*

grants His peace, His love for His chil - dren doth nev - er cease.

THE FOREST.

H. SATTLER.

*Vivace.**mf SOLI.**p*

CHORUS.

p

1. With-in the dark, green for-est, the for - est, With-in the dark, green forest, the
 2. Beneath its dusk-y shadows, its shad - ows, Beneath its dusk-y shadows, its
 3. The birds so blithely sing-ing, yes, sing - ing, The birds so blithely sing-ing, yes,
 4. "O welcome, and thrice welcome! thrice welcome! O welcome, and thrice welcome! thrice

1. When noon's hot sun is burn - ing,
 2. And ev - - - 'ry mod-est flow - er
 3. The mer - ry brook-let prat - tles,
 4. "Who dwells with - in my king-dom,

for - est, I dear-ly love to stray, When noon's hot sun is burn - ing, And
 shad - ows, A sweet re-treat I find; And ev - 'ry mod-est flow - er Gives
 sing - ing, Up - raise their greeting gay; The mer - ry brooklet prat - tles, And
 wel - come!" The for - est says to me: "Who dwells within my king - dom, From

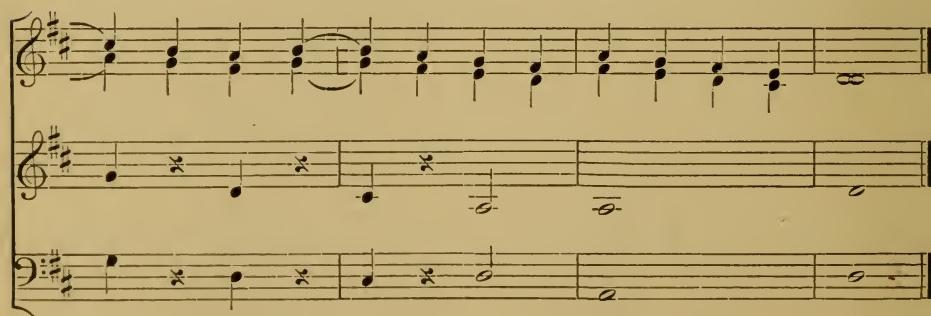
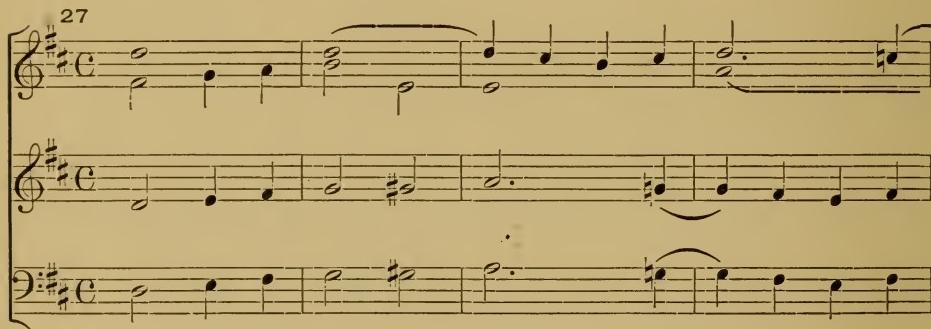
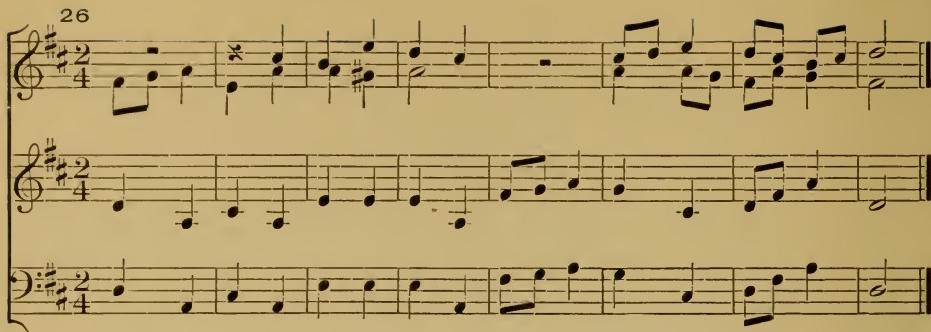
And at close of day.
 Gives a wel-come kind.
 Laughs as if in play.
 From all care is free! !

mf

at the close of day. When noon's hot sun is
 me a welcome kind. And ev - 'ry mod-est
 laughs as if in play. The mer - ry brooklet
 earth-ly care is free! Who dwells within my

burn-ing, And at the close of day.
 flow - er Gives a welcome kind.
 prat-tles, And laughs as if in play.
 kingdom, From earthly care is free!"

When noon's hot sun is burn - ing, At the close of day.
 And ev - - - 'ry mod-est flow - er Gives a welcome kind.
 The mer - ry brook-let prat - tles, Laughs as if in play.
 Who dwells with - in my king-dom From all care is free!"



28

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a sharp sign). The top staff features eighth-note chords. The middle staff shows eighth-note patterns with some grace notes. The bottom staff also shows eighth-note patterns.

29

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a sharp sign). The top staff features sixteenth-note patterns. The middle staff shows eighth-note patterns. The bottom staff also shows eighth-note patterns.

30

Three staves of musical notation in common time (indicated by a 'C') and a key signature of one sharp (indicated by a sharp sign). The top staff features sixteenth-note patterns. The middle staff shows eighth-note patterns. The bottom staff also shows eighth-note patterns. The right side of the page is divided into two sections labeled "1st" and "2nd".

31

32

A musical score consisting of three staves. The top staff is in G major (two sharps) and common time, featuring a treble clef and a key signature of two sharps. The middle staff is also in G major (two sharps) and common time, featuring a bass clef. The bottom staff is in G major (two sharps) and common time, featuring a bass clef. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

O FOREST FAIR AND STATELY.

Comodo.

F. ZIMMER.

1. O for - est fair and state - ly, I seek thy friend - ly shade; How
 2. When noon's hot sun is burn - ing, Thou art a blest re - treat, And

3. Thou giv - est pure re - fresh - ment To hearts oppressed with care; With

oft be - neath thy branch - es, My wea - ry feet have strayed, How
 at the dusk - y twi - light, Thou grant - est sol - ace sweet, And

thank - ful - ness I greet thee, O for - est green and fair! . With

oft beneath thy branch - es, My wea - ry feet have strayed.
 at the dusk - y twi - light, Thou grant - est sol - ace sweet.

thank - ful - ness I greet thee, O for - est green and fair!

AT SUNRISE.

Allegretto.

GERMAN MELODY.

1. A - wake! The ro - sy morn - ing Calls all men to a -
 2. Bold chan - ti - clear is crow - ing To greet the dawn-ing

3. How grand Cre - a - tion's sto - ry Spread o - pen for our

rise; She lays her sun - ny warn - ing, Up - on their sleep - y
 day, Fresh breez-es now are blow - ing, The stars have fled a -

eyes! The sun's re - splen-dent glo - ry, The ra - diance of the

1. She lays . . .
 2. Fresh breez . . . es
 3. The sun's . . .

eyes. The lit - tle birds are sing - ing Their sweet-est songs of
 way. To hail the morn-ing splen - dor, Dear lark, pour forth thy

skies. O heed the won-drous warn - ing, — A - wake, my heart, and

joy and love Their dai - ly trib - ute bring - - ing.
 thrill - ing song, Thy joy - ous car - ol ren - - - der!
 sing for joy, An - oth - er day is dawn - - ing!

33

C

C

C

C

Musical score for page 92, measures 34-35. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and a common time (indicated by a '3'). Measures 34 and 35 show a sequence of eighth and sixteenth notes. The middle staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measure 34 continues the eighth-note pattern from the top staff. Measure 35 begins with a half note followed by a quarter note, continuing the eighth-note pattern.

Musical score for page 92, measures 36-37. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and common time. Measures 36 and 37 show a sequence of eighth and sixteenth notes. The middle staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measure 36 continues the eighth-note pattern from the top staff. Measure 37 begins with a half note followed by a quarter note, continuing the eighth-note pattern.

Musical score for page 92, measures 38-39. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and common time. Measures 38 and 39 show a sequence of eighth and sixteenth notes. The middle staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measure 38 continues the eighth-note pattern from the top staff. Measure 39 begins with a half note followed by a quarter note, continuing the eighth-note pattern.

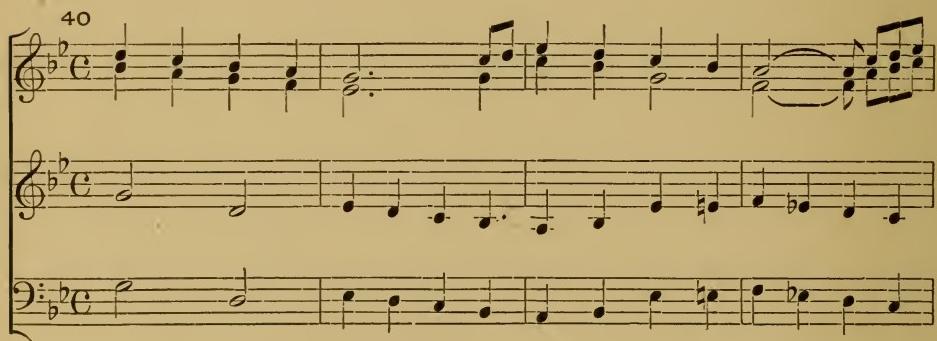
37

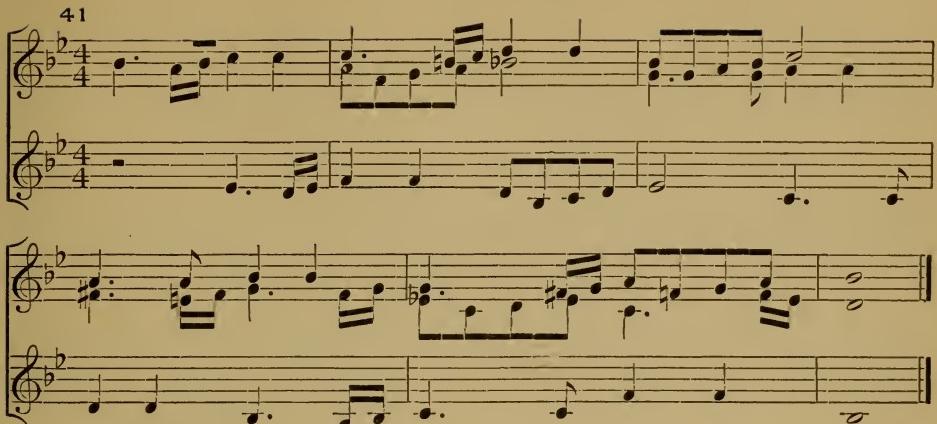
The first staff uses a treble clef, the second a soprano clef, and the third an alto clef. Measure 1 consists of eighth notes. Measures 2-3 show sixteenth-note patterns. Measures 4-5 feature eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 feature eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

The first staff uses a treble clef, the second a soprano clef, and the third an alto clef. Measure 1 consists of eighth notes. Measures 2-3 show sixteenth-note patterns. Measures 4-5 feature eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 feature eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

38

The first staff uses a treble clef, the second a soprano clef, and the third an alto clef. Measure 1 consists of eighth notes. Measures 2-3 show sixteenth-note patterns. Measures 4-5 feature eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 feature eighth-note patterns. Measures 10-11 show sixteenth-note patterns.





THE MAY QUEEN.

*Moderato.
dolce.*

A. MILLER.

1. Gather sweetest flow - ers, Fair - est that e'er grew, . . .
 2. Bring the mod - est May - flow'r, Pure, and sweet and fair, . . .
 3. This is May-day morn - ing, And since dawn of day, . . .
 4. At her mos - sy foot - stool, Can - o - pied with green, . . .

From the shad - y bow - ers Wet with morn - ing dew.
 Vi - o - let and cro - cus, All that's bright and rare.
 We've been twin - ing gar - lands For our Queen of May.
 We will bow in hom - age To our gen - tle queen.

WINTER SONG.

In march time.

G. FEDERICH.

1. O, Win - ter is the time of sport, O Win - - ter! O
 2. We coast a - down the hill - side steep In Win - - ter! We
 3. What sport with skat - ing can com-pare In Win - - ter! What

4. In sleigh - ing, too, we take de - light In Win - - ter! In
 5. O Win - ter, dear - est time of all, O Win - - ter! O

Win - ter is the time of sport, O Win - - ter!
 coast a - down the hill - side steep In Win - - ter!
 sport with skat - ing can com-pare In Win - - ter!

sleigh - ing, too, we take de - light In Win - - ter!
 Win - ter, dear - est time of all, O Win - - ter!

Hur - rah for frost, and ice, and snow That makes the warm blood quicker flow
 With steel is shod our mettled steed, No race-horse can ex - cel its speed
 Up - on the ice-field to and fro We dart like ar - rows from the bow,

The bells ring out a mer - ry song As o'er the snow we glide a - long
 Thou bringest welcome Christmas cheer, Dear monarch of the whole glad year, -

ter, O Win - - - ter.

cres.

In Win - - ter, O Win - - - ter.

cres.

In Win - - ter, In Win - - - ter.

cres.

42

43

A musical score for piano, consisting of four staves of music. The top staff is in treble clef, 6/8 time, and A major (three sharps). It contains six measures of music, ending with a repeat sign and a double bar line. The second staff is also in treble clef, 6/8 time, and A major. The third staff is in bass clef, 6/8 time, and A major. The fourth staff is in bass clef, 6/8 time, and A major. Measures 45 through 49 are shown, with the bass staff continuing the pattern established in the previous measures.

FIFTH READER.

99

46

pp

FINE.

rit.

D.C.
al fine.

rit.

A musical score for piano, featuring two staves. The top staff is in treble clef, G major (three sharps), and 3/4 time. It contains measures 49 and 50. Measure 49 starts with a dotted half note followed by eighth notes. Measure 50 starts with a dotted half note followed by eighth notes. The bottom staff is in bass clef, C major (no sharps or flats), and 3/4 time. It contains measures 49 and 50. Measure 49 starts with a half note followed by a dotted half note. Measure 50 starts with a half note followed by a dotted half note.

A SONG OF PRAISE.

J. F. REICHARDT.

f

1. Let all that be - ing hath, wor-ship the Lord! Let truth and vir - tue and
 2. Taste and dis - cov - er how gracious He is! Love and com-pas - sion, and
 3. O all with lov - ing hearts, love ye the Lord! Ser - a-phim, Cher - u - bim,
 4. Let all that be - ing hath, wor-ship the Lord! He is our Fa - ther, on

cres.

deep - est de - vo - tion Fill each pure and rev - 'rent soul!
 good - ness and mer - cy Watch for - ev - er o - ver us.
 An - gels and Spir - its Find in love im - mor - tal bliss.
 earth and in heav - en; Come and bow be - fore His throne!

Comodo.

JUBILATE.

ENGLISH MELODY.

p

1. See the sun in splen-dor glow - ing On the hap-py earth a - gain!
 2. All the birds lift up their voi - ces In a song of joy and love;
 3. For His gifts so free - ly giv - en Shall we not His pow'r de -clare,
 4. He it was who formed the dais - ies, He up-reared the mountain's height;

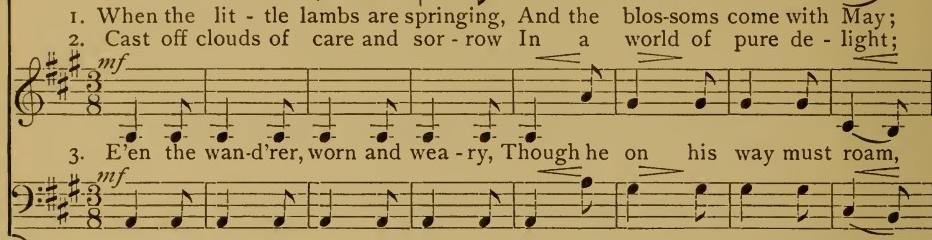
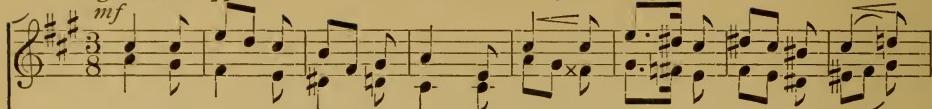
f

How its ra - diant beams far - flow - ing, Gild the mountain, wood and plain!
 Smil - ing na - ture now re - joic - es As she wor-ships God a - bove.
 Who has fash-ioned earth and heav-en, All things no - ble, good and fair?
 Let us join in na - ture's prais - es To the Lord of love and might!

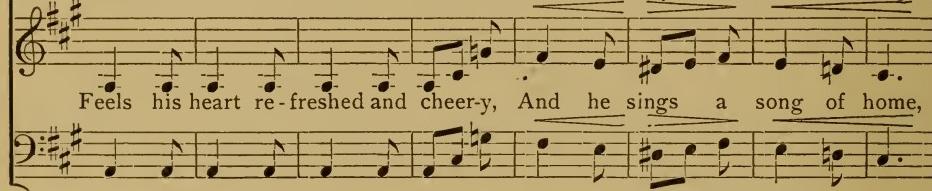
Allegro non troppo.

A SONG OF JOY.

H. SATTLER.



When the mer - ry lark is sing-ing, Let our hearts with them be gay,
 Who would think of dark to - mor-row When to - day is fair and bright,



Let our hearts with them be gay. . . .
 When to - day is fair and bright.



50

3

51

C

C



54



55

A continuation of the musical score. The top staff begins in 12/8 time, then changes to 4/4 time. The middle staff also changes to 4/4 time. The bottom staff remains in 12/8 time. The music includes eighth-note patterns and sixteenth-note figures, with various rests and dynamic markings.

The final section of the musical score. All three staves are in 12/8 time with a key signature of two flats. The music consists of eighth-note patterns, with some notes connected by horizontal lines and others separated by vertical stems.

THE LORD'S OWN DAY.

Comodo.

MENDELSSOHN.



1. The earth is hushed in si-lence, Its cares now flee a - way ; Let all things bow in
2. The bells are sweet-ly ringing, Their clear-toned voices say : Ye peo-ple come and
3. O call of love and du-ty ! Who would not praise and pray, And thank the Lord of



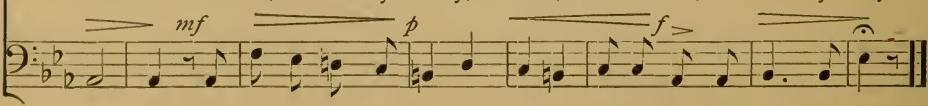
4. He cheers the wea - ry-heart-ed, He shows the heavenly way To those who kneel be-
5. Come all ye thank-ful peo-ple ! Why should one soul de-lay To greet the Lord of



- rev - 'rence On this, the Lord's own day, On this, . . . on this, the Lord's own day !
 wor - ship On this, the Lord's own day, On this, . . . on this, the Lord's own day !
 Heav - en On this, His chos-en day, On this, . . . on this, His chos - en day !



- fore Him On this, His ho - ly day, On this, . . . on this, His ho - ly day !
 Heav - en On this, His ho - ly day, On this, . . . on this, His ho - ly day !



BLESSED HOME.

K. ZÖLLNER.

Moderato.

1. Bless-ed home, how fair thou art! Thou a-lone shalt have my heart, Dear thy
 2. Bless-ed home, how fair thou art! Here are joys that ne'er de-part. Here the

1. Bless-ed home, how fair thou art! Thou a-lone shalt have my heart, Dear thy
 2. Bless-ed home, how fair thou art! Here are joys that ne'er de-part. Here the

crags and snow-clad mountains, Dear thy crys-tal springs and fountains: Who from
 perfumed breeze is blowing, Here the sil-ver streams are flow-ing, Here all

crags and snow-clad mountains, Dear thy crys-tal springs and fountains: Who from
 perfumed breeze is blowing, Here the sil-ver streams are flow-ing, Here all

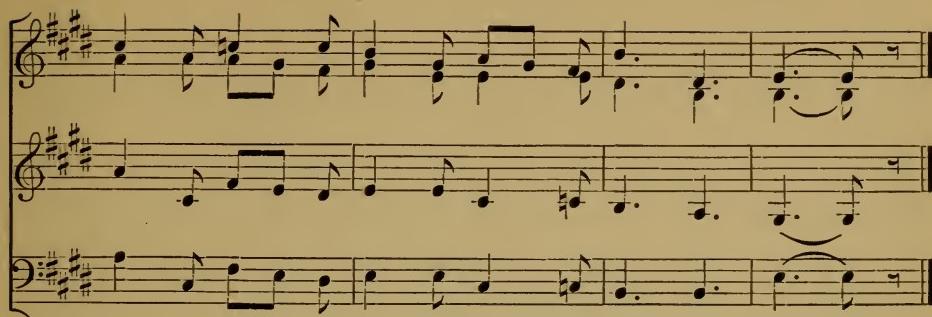
thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
 things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!

thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
 things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!

56

57

58



59

Three staves of musical notation in G major, 3/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth note patterns. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Three staves of musical notation in G major, 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth note patterns. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

60

E major

E major

E major

A major

A major

A major

61

A major

A major

A major

AUTUMN DAYS.

Comodo.

C. H. DRESEL

1. Autumn days are now be - fore us, Field and wood are brown and sere;

2. Now the bird for-sakes its cov - er, Oft is heard the hun - ter's gun;

3. Grain is gold-en, corn is yel - low, Blest hast been the fruit - ful ground;

Au-tumn skies are arch-ing o'er us, And the har - vest moon shines clear,

Quail and par-tridge fly - ing o - ver, Show that sum - mer days are done.

Boughs bend down with ap - ples mel-low, Plen - ty smiles on all a - round.

All things tell of Win - ter sad - ness, Yet we welcome you with glad-ness.

Rustling leaves are 'round us fall - ing, And the crick-et shrill is call - ing.

Nuts are fall - ing in a show-er; O, how rich is Autumn's dow - er!

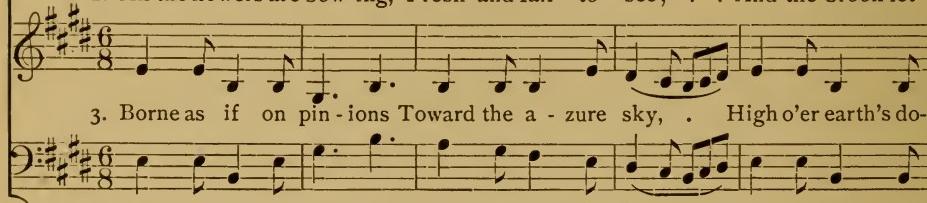
IN THE SWING.

*Andante grazioso.
dolce.*

B. LUTGEN.



1. Swinging gai - ly swing-ing, This bright Summer day, . . . Birds are blithe-ly
2. All the flowers are bow-ing, Fresh and fair to see; . . . And the brook-let



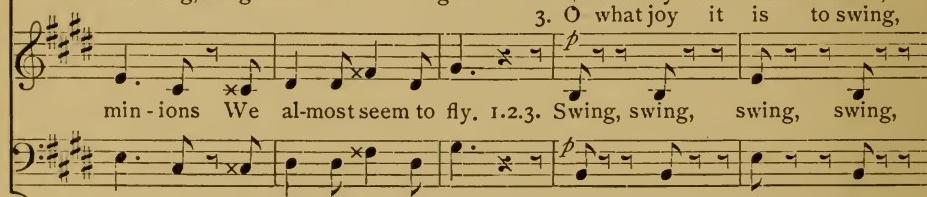
3. Borne as if on pin - ions Toward the a - zure sky, . . . High o'er earth's do-



sing - ing, Dull care has flown a - way.
flow - ing, Laughs out as if in glee.

See the branches bend - ing low,
Earth and sky are wondrous fair,

3. O what joy it is to swing,



min - ions We al-most seem to fly. 1.2.3. Swing, swing, swing, swing,

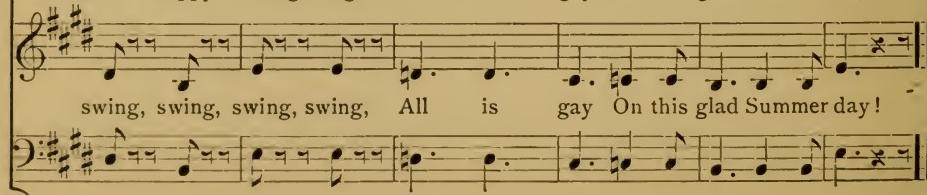


Swaying, swaying to and fro! Who would not be gay
Nev-er was a time so rare,—Who would not be gay
While the happy birdlings sing! Who would not be gay

On this glad Summer day!

On this glad Summer day!

On this glad Summer day!



swing, swing, swing, swing, All is gay On this glad Summer day!

62

Treble staff: Measures 62-63 show various note patterns, including eighth-note groups and rests.

Bass staff: Measures 62-63 show eighth-note patterns, including groups of two and three notes.

Alto staff: Measures 62-63 show eighth-note patterns, including groups of two and three notes.

63

Treble staff: Measures 63-64 show eighth-note pairs and rests.

Bass staff: Measures 63-64 show eighth-note groups and rests.

Alto staff: Measures 63-64 show eighth-note groups and rests.

64

65

VACATION SONG.

Andantino.

R. FRANZ.

1. With joy be-yond all meas-ure, We hail this day of pleas-ure, And
 2. We've worked with firm en-deav-or, With earn-est pur-pose ev-er, All

mf

3. We'll roam the wood-land bow-ers, And speed the hap-py hours By

mf

raise a mer - ry strain, And raise a mer - ry strain; Let
 through the long, long year, All through the long, long year; With
 riv - er, mount, and shore, By riv - er, mount and shore, Till
 all join in the cho - rus, Bright days are now be - fore us, Va -
 joy and sor - row blend - ed Our dai - ly tasks are end - ed, And
 Au-tumn's gold - en weath - er Shall bring us all to - geth - er In
 ca - tion's come a - gain, Va - ca - tion's come a - gain!
 glad va - ca - tion's here, And glad va - ca - tion's here.
 this, our school, once more, In this, our school, once more.

THE WATER-LILY.

Moderato.

GERMAN MELODY.



1. Up - on the lake's broad breast, the lake's broad breast, The li - ly lies at
 2. She dreams the hours a - way, the hours a - way, All through the sun - ny
 3. O type of calm and rest, of calm and rest, So in - no - cent and



1. Up - on the lake's breast, The li - ly lies at
 2. She dreams hours a - way, All through the sun - ny
 3. O type of rest, So in - no - cent and



rest, Her pet - als un - clos-ing, In beau - ty re - pos-ing, She
 day; But when night's dark shad-ow Rests on' wood and mead-ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv-ing, When



rest, Her pet - als un-clos-ing, In beau - ty re - pos - ing, She
 day: But when night's dark shadow Dost rest on wood and mead - ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When



makes the world more fair, the world more fair, With fragrance pure and rare.
 lifts to heaven her face, to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, of care and strife, En-shroud my troub- led life!



makes the world more fair, With fragrance pure and rare.
 lifts to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, En-shroud my trou - bled life!

PART THIRD.—PATRIOTIC SONGS.

AMERICA.

S. F. SMITH.

HENRY CAREY.

Musical notation for the first four stanzas of 'America'. The music is in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The vocal line consists of quarter notes and eighth notes, accompanied by a piano line below.

1. My coun - try 't is of thee, Sweet land of lib - er - ty,
2. My na - tive coun-try, thee—Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Musical notation for the second part of 'America'. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The vocal line consists of quarter notes and eighth notes, accompanied by a piano line below.

- Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet freedom's song; Let mor-tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright, With freedom's

Musical notation for the third part of 'America'. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The vocal line consists of quarter notes and eighth notes, accompanied by a piano line below.

- Pil-grims' pride! From ev - 'ry moun-tain side, Let free-dom ring !
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro-long.
 ho - ly light! Pro - tect us by Thy might, Great God, our King !

Musical notation for the final part of 'America'. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The vocal line consists of quarter notes and eighth notes, accompanied by a piano line below.

THE STAR-SPANGLED BANNER.

SAMUEL ARNOLD.



1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore,dim - ly seen thro' the mist of the deep. Where the
3. And where- is that band,who so vaunt-ing - ly swore, Mid the
4. Oh! thus be it ev - er,when free-men shall stand, Be -



proud - ly we hailed at the twi - light's last gleaming? Whose broad
foe's haught-y host in dread si - lence re - pos - es, What is
hav - oc of war and the bat - tle's con - fu - sion, A
tween our lov'd home and the war's des - o - la - tion! Blest with



stripes and bright stars, thro' the per - il - ous fight, O'er the
that which the breeze, o'er the tow - er - ing steep, As it
home and a coun - try they'd leave us no more? Their
vic - t'ry and peace, may the Heav'n-res - cued land, Praise the



ram-parts we watch'd, were so gal - lant - ly stream-ing! And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
blood has wash'd out their foul foot - steps' pol - lu - tion; No
Power that hath made and pre-serv'd us a na - tion! Then



rock - ets' red glare, the bombs burst-ing in air, Gave
catch - es the gleam of the morn-ing's first beam; In full
ref - uge could save the hire - ling and slave From the
con - quer we must, when our cause it is just; And



proof thro' the night that our flag was still there:
glo - ry re - flect - ed, now shines on the stream;
ter - ror of flight, or the gloom of the grave;
this be our mot - to, "In God is our trust;"



Oh! say does that star - span - gled ban - ner yet
'T is the star - span - gled ban - ner, oh! long may it
And the star - span - gled ban - ner in tri - umph shall
And the star - span - gled ban - ner in tri - umph shall



wave, O'er the land of the free, and the home of the brave!
wave, O'er the land of the free, and the home of the brave!
wave, O'er the land of the free, and the home of the brave!
wave, While the land of the free, is the home of the brave!

FRANCIS SCOTT KEY.

HAIL COLUMBIA!

FYLES.

Maestoso.

1. Hail, Co - lum - bia! hap - py land!
 2. Im - mor - tal pa - triots, rise once more! De -
 3. Sound, sound the trump of fame!
 4. Be - hold the chief, who now com - mands, Once



Hail! ye he - roes heav'n - born band! Who
 fend your rights, de - fend your shore; Let
 Let . . . Wash - ing - ton's great name
 more to serve his coun - try stands,— The



fought and bled in Free - dom's cause, Who
 no rude foe, with im - pious hand, Let
 Ring thro' the world with loud ap - plause!
 rock on which the storm will beat! The



fought and bled in Free - dom's cause, And
 no rude foe, with im - pious hand, In -
 Ring thro' the world with loud ap - plause! Let
 rock on which the storm will beat! But



when the storm of war was gone En -
 vade the shrine where sa - cred lies, Of
 ev - 'ry clime to Free - dom dear, . . .
 arm'd in vir - tue, firm and true, His



joyed the peace your val - or won, Let
toil and blood the well - earned prize, While
Lis - ten with a joy - ful ear; With
hopes are fixed on heaven and you! When



in - de - pend - ence be our boast, Ev - er mind - ful
of - f'ring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -



what it cost, Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -

CHORUS.



Let its al - tar reach the skies. 1.) ev - 'ry scheme of bond-age fail. 2.)
hap - pier times of hon - est peace. 3.) solved on death, or lib - er - ty. 4.) Firm, u-nit - ed, let us be,



Ral - lying round our lib - er - ty! As a band of



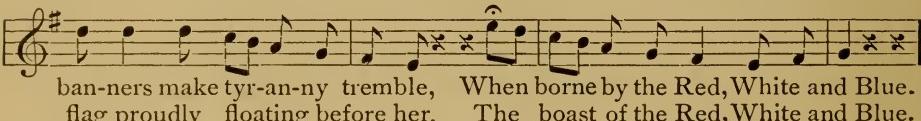
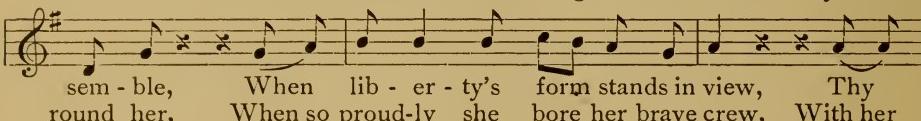
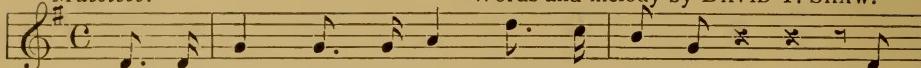
broth - ers joined, Peace and safe - ty we shall find.

JOSEPH HOPKINSON.

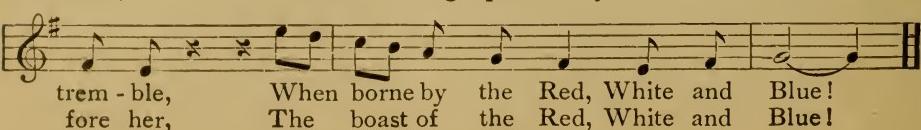
COLUMBIA, THE GEM OF THE OCEAN.

Maestoso.

Words and melody by DAVID T. SHAW.

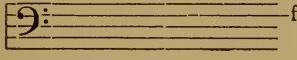
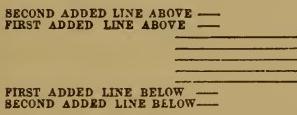


CHORUS.



APPENDIX.

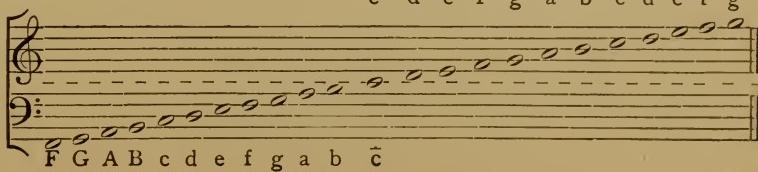
MUSICAL SIGNS AND TERMS.

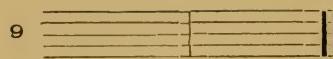
- 1  STAFF,— five horizontal lines with equal spaces between them.
- 2  The lines and spaces of the staff are named from the lowest upwards.
- 3 A, B, C, D, E, F, G. PITCHES,— the first seven letters of the alphabet by which musical sounds are named.
- 4  G CLEF,— fixes G upon the second line around which it turns.
- 5  F CLEF,— Fixes F upon the fourth line.
- 6  LEGER OR ADDED LINES,— light lines below and above the staff.
- 7  PITCHES,— of the lines and spaces of the Treble and Bass staves, as represented upon THE GREAT STAFF.

c d e f g a b c d e f g

TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.





BARS,—Vertical lines upon the staff. A **BAR** is one vertical line. A **DOUBLE BAR** is two vertical lines and sometimes a *thick* vertical line.



A MEASURE,—the space between two bars.

11 a) ||o||

A DOUBLE WHOLE NOTE,—an open note between short vertical lines.

b) o

WHOLE NOTE,—an open note.

c) ⌈

HALF NOTE,—an open note with a stem.

d) ⌉

QUARTER NOTE,—a closed note with a stem.

e) ⌊

EIGHTH NOTE,—a closed note with a stem and *one* crook.

f) ⌋

SIXTEENTH NOTE,—a closed note with a stem and *two* crooks.

g) ⌌

THIRTY-SECOND NOTE,—a closed note with a stem and *three* crooks.

h) ⌍

SIXTY-FOURTH NOTE,—a closed note with a stem and *four* crooks.

12 a) T

DOUBLE WHOLE REST.

b) -

WHOLE REST.—Commonly used as a *whole measure rest*.

c) -

HALF REST.

d) X

QUARTER REST.

e) |

EIGHTH REST.

f) ::

SIXTEENTH REST.

g) :::

THIRTY-SECOND REST.

h) ::::

SIXTY-FOURTH REST.

13



DIATONIC SCALE, — eight sounds ascending or descending in regular succession.

The difference of pitch between the sounds of the scale as between 1 and 2, 2 and 3, etc., is called an *Interval*. There are two kinds of *Scale Intervals*, — *Large* and *Small*; — the *large interval* is called a *Tone*, and the *small interval* a *Semitone*.

The diagram represents the Major Scale, consisting of five tones and two semitones, in the following order:

1 to 2, a tone — 2 to 3, a tone — 3 to 4, a semitone — 4 to 5, a tone — 5 to 6, a tone — 6 to 7, a tone — 7 to 8, a semitone.

For diagrams of the three forms of the Minor Scale, see Fourth Reader, p. 6.

14

- a) ♯
- b) ✕
- c) ♭
- d) ♭♭
- e) ♯♯

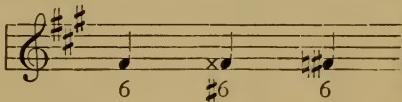
THE SHARP, — raises the pitch of a note a semitone.

THE DOUBLE-SHARP, — raises the pitch of a sharped note a semitone.

THE FLAT, — lowers the pitch of a note a semitone.

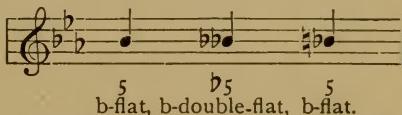
THE DOUBLE-FLAT, — lowers the pitch of a flattened note a semitone.

THE NATURAL, — removes the effect of a ♯ or ♭ : i. e., it *lowers* the pitch of a *sharped* note a semitone and *raises* the pitch of a *flattened* note a semitone. When it is desired to return from a double-sharped note to a simple sharped note, it is marked thus: —



f-sharp,f-double-sharp,f-sharp.

Also when a double-flattened note returns to a simple flattened note, it is indicated thus: —



b-flat, b-double.flat, b-flat.

15

CHROMATIC SCALE, — Twelve sounds ascending or descending in regular succession by semitones. (For Diagrams, see pp. 31 and 122, Third Reader and p. 122, Fourth Reader.)

16



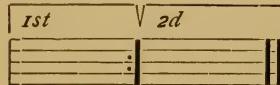
THE PAUSE,—a dot in a semicircle. It means that the note or rest over or under which it is placed is to be held longer than the regular time. Placed over a double-bar, it marks the end of the composition.

17



THE REPEAT,—dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

18



1ST AND 2D ENDINGS,—signs indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time*.

19

TIME SIGNATURES.

 $\frac{2}{4}, \frac{2}{2}$ or \textcent

TWO-PART MEASURE.

 $\frac{3}{8}, \frac{3}{4}, \frac{3}{2}$

THREE-PART MEASURE.

 $\frac{4}{8}, \frac{4}{4}$ or $\text{C}, \frac{4}{2}$

FOUR-PART MEASURE.

 $\frac{5}{4} = (\frac{3}{4} + \frac{2}{4}) \text{ or } (\frac{2}{4} + \frac{3}{4})$

FIVE-PART MEASURE.

 $\frac{6}{8}, \frac{6}{4}$

SIX-PART MEASURE.

 $\frac{9}{8}, \frac{9}{4}$

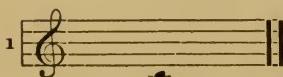
NINE-PART MEASURE.

 $\frac{12}{16}, \frac{12}{8}$

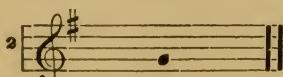
TWELVE-PART MEASURE.

20

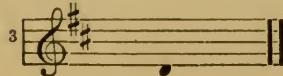
KEY SIGNATURES—TREBLE STAFF.



KEY OF C,—no signature, 1 is on the first line below.



KEY OF G,—signature, one sharp, 1 is on the second line.



KEY OF D,—signature, two sharps, 1 is on the first space below.



KEY OF A,—signature, three sharps, 1 is in the second space.



KEY OF E,—signature, four sharps, 1 is on the first line.



KEY OF B,—signature, five sharps, 1 is on the third line.



KEY OF F-SHARP,—signature, six sharps, 1 is in the first space.



KEY OF C-SHARP,—signature, seven sharps, 1 is on the first line below.



KEY OF F,—signature, one flat, 1 is in the first space.



KEY OF B-FLAT,—signature, two flats, 1 is on the third line.



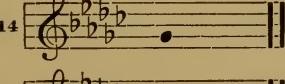
KEY OF E-FLAT,—signature, three flats, 1 is on the first line.



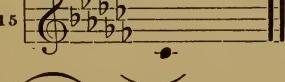
KEY OF A-FLAT,—signature, four flats, 1 is in the second space.



KEY OF D-FLAT,—signature, five flats, 1 is on the first space below.



KEY OF G-FLAT,—signature, six flats, 1 is on the second line.



KEY OF C-FLAT,—signature, seven flats, 1 is on the first line below.

21

THE TIE,—a curved line joining two notes of the *same* pitch:



It indicates that the second note over or under the tie is not to be repeated but *sustained*, joined to the first.

22

(.)

THE DOT,—placed after a note lengthens it one-half; thus, the dot after a half note takes the place of a *quarter note tied*, $\text{P} \cdot = \text{P} \sim \text{P}$

The dot after a quarter note takes the place of an *eighth note tied*, $\text{P} \cdot \cdot = \text{P} \sim \text{P}$

A second dot has one-half the value of the first dot as:

$$\begin{aligned}\text{P} \cdot \cdot \cdot &= \overset{\sim}{\text{P}} \overset{\sim}{\text{P}} \overset{\sim}{\text{P}} \\ \text{or : } \text{P} \cdot \cdot \cdot &= \overset{\sim}{\text{P}} \overset{\sim}{\text{P}} \overset{\sim}{\text{P}} \end{aligned}$$

STACCATO,—A dot placed over or under a note means that it is to be *short, crisp, disconnected*.

23



THE SLUR,—a curved line joining two or more notes of *different pitch*:



It indicates that the notes so joined are to be sung to one syllable.

24

La la la la la

BOUND NOTES should be sung to one syllable.

25

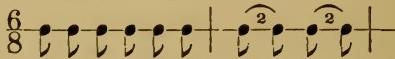
TRIPLET,—three notes sung in the time of two of the same denomination.

A triplet may consist partly of rests as:



26

DOUBLET,—two notes sung in the time of three of the same denomination,—as:



27 D.C.

DA CAPO,—from the beginning.

28



BRACES,—Signs joining two or more staves. Two staves so joined are sometimes called a Brace.

GLOSSARY.

NOTE.—The raised comma (') signifies a strongly trilled "r." The point (•) denotes accent on the preceding syllable. If there are two points in a word, the second is the stronger. **a** (aa) as in *father*, **o** (oa) as in *road*.—ALEXANDER J. ELLIS.

A (aa), at, for, in, with.

A cappella (aa kappel'laa), in the church style.

Accelerando (atchel'air'an'doa), more and more quickly.

Acciacatura (at'chiak'katoo'r'a), a short *ap-poggiatura* (crushing note). 

Accidental, a chromatic note,—a name sometimes used for all sharps and flats not in the original key.

Adagio (adaa'jioa) very slow (leisurely).

Ad libitum (aad leeb'itum), at the pleasure of the performer.

Agitato (aj'itaa'toa), with agitation.

Al, to, as far as.

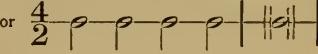
Al fine (fee'nai), to the end.

Alla (al'laa), like, in the manner or style of.

Alla breve (al'aa brev'ai), a quick species of common time, the time signature of which is the sign  (*divided C*).

NOTE.—In former times *triple time* was called *perfect time*, and was signified by a circle, O, as the symbol of perfectness; and *common time*, as

imperfect time, was signified by a semicircle, C. The circle, as indicative of triple time, is obsolete. The semicircle has assumed the form of C, which is the signature for *quadruple time*, i.e., *Simple Common Time* with four beats in a measure. The term *breve* was the name formerly given to our present *double whole note* = ||O||; our *whole note* = O, was then called *semibreve*; and our *half-note* = P, *minim*. *Breve* measure, indicated by C

or , is but little used in the present day, and, since it is quadruple, is more frequently divided into *dupe* measures and appropriately indicated by C. This is termed **Alla Breve Time**, which has but *one accent* in the measure, being *dupe time*, while the C time, or *breve measure*, has two accents, being *quadruple time*. Usually, moreover, C time is more rapid in pace than C time.

Allegretto (allegr'ait'toa), diminutive of *Allegro*. Not so quick as *Allegro*.

Allegro (alleg'r'oa), quick, lively (gay, merry).

Alto-Tenor, the lowest unchanged boy-voice.

Andante (ahn'dahn'tay), rather slowly (going, walking).

Andantino (ahn'dahntee'noa), diminutive of *Andante*, literally means *less* going. Frequently used, however, to signify *less* slowly (than *Andante*).

Animato (ahn'e'maa'toa), with animation.

A piacere (aa pyaachai'r'ai), at pleasure in regard to time.

A poco (aa po'koa), by degrees, gradually.

Appoggiatura (appod'jiaatoo'r'a), a *leaning* or grace note placed before a principal note. It usually takes half the length of the note immediately following it. 

Assai (assaa'i), very.

A tempo, in time.

Bass staff, the staff bearing the *F* Clef.

Ben, well.

Calando (kalan'doa), becoming softer and softer by degrees (falling away).

Canon, strict imitation of one part by another, throughout an entire passage, is termed *Canonical Imitation*; and a composition in which such imitation is maintained throughout is termed a *Canon* (that which is set, a rule).

Cantabile (kantab'ilai), in a smooth, melodious, graceful, singing style.

Canzonet, a song of a flowing character.

Catch (see *Round*).

Choral, a German hymn tune.

Chromatic, a sharp, double-sharp, flat, double-flat, or natural occurring in a composition as *accidental*, i.e., not essential to the key (see *Accidental*).

Coda, an additional close to a composition.

Comodo (ko'modoa), with composure, quietly.

Con (koan), with.

Con anima (koan an'imaa), with soul, with fervor.

Con espressione (koan es'pr'esseeoa'nai), with expression.

Con grazia (koan gr'aa'tsiaa), in a graceful, flowing style.

Con moto (koan mo'toa), with impulse, almost with agitation.

Con spirito (koan spee'r'itoa), with spirit, animation.

Crescendo (kr'aishen'doa), becoming louder; also expressed by the sign .

D. C., Da capo (daa kaa'poa), from the beginning.

D. S., Dal segno (sai'nyoa), from the sign : **Dal** (daal), from the.

Decrescendo (dai'kr'aishen'doa), a gradual decrease of tone; also expressed by the sign .

Degrees, progressive steps in the scale.

Diatonic, means literally "through the tones," and refers to a step-wise succession of tones up or down the Major or Minor Scale.

Dim., Diminuendo (de'mee'nooen'doa), diminishing the force.

Divoto, devotionally.

Dolce (doal'chai), softly, sweetly.

Dominant, fifth degree of the scale.

E (ai), and.

Espressione, expression.

Espr., Espressivo (es'pr'essee'voa), with expression, with feeling.

f, Forte (for'tai), loud.

ff, Fortissimo (for'tee'simoa), very loud.

fff, as loud as possible.

Fieramente (feer'aa'men'tai), with vehemence.

Fine (fee'nai), the end.

Folksong, a popular or people's song.

fp, Forte-piano, loud, then soft immediately.

fz, Forzando (for'tsan'do), with special emphasis; also indicated by > or ^, called a stress, emphasis, or explosive.

Giocoso (jokoa'soa), humorously, with sportiveness.

Giusto (joo'stoa), in just and exact time, *tempo giusto*.

Grave (gr'aa'veai), a very slow and solemn movement.

Grazia (gr'aa'tsiaa), grace, flowing style.

Grazioso (gr'aa'tsioa'soa), gracefully.

In tempo, in time (see *A tempo*).

Key, a scale may be founded on any tone of absolute pitch, and it is said to be in the key of that tone which begins the scale series.

Key-note, the initial tone of a scale and governing tone of a melody.

Key signature, the number of sharps or flats at the beginning of a composition.

Lamentabile (laa'mentab'ilai), mournfully.

Larghetto (laar'gai'toa), less slow than *Largo*.

Largo (laar'goa), in a large, broad, slow, or solemn style.

Leading tone, seventh degree of the scale.

Legato (laigaa'toa), in a smooth, connected manner.

Leggiiero (led'jier'oa), with lightness.

Lento (len'toa), in slow time.

Lib., Libitum (see *Ad libitum*).

M.m., Maelzel's metronome, an instrument to indicate the precise movement of a composition.

M.M.  - 60. When the regulator on the pendulum is placed opposite the number 60 on the dial of the metronome, each swing or beat of the pendulum indicates the length or duration of a quarter-note (), or sixty quarter-notes in a minute.

mf, Mezzo forte (med'dzoa for'tai), half or rather loud.

mp, Mezzo piano, half or rather soft.

- Ma** (maa), but.
- Maestoso** (maa'astoa'soa), with majesty, grandeur.
- Marcato** (maar'kaa'toa), marked; in an emphatic style.
- Marcia** (maar'tshiaa), march.
- Marziale** (maar'dseeaa'lai), martial.
- Mediant**, third degree of the scale.
- Meno** (mai'noa), less.
- Moderato** (mod'air'aa'toa), with a moderate degree of quickness.
- Modulation**, passing from one key to another.
- Molto, di molto**, very, extremely.
- Morendo** (mor'en'doa), dying away.
- Mosso**, motion. **Piu mosso**, faster.
- Moto, or Con moto**, with impulse, agitation.
- Non tanto**, not too much.
- Non troppo** (tr'op'poa), not too much.
- Patetico**, pathetically.
- Penseroso**, pensively.
- p, Piano** (pyaa'noa), soft.
- pp, Pianissimo** (pyaanees'simoa), very soft.
- ppp**, soft as possible.
- Pitch-names**, the first seven letters of the alphabet (a, b, c, d, e, f, g) with or without the *affix*, — *sharp* or *flat*.
- Più** (pyeu), more.
- Poco**, a little.
- Portamento** (por'tamen'toa), gliding from note to note.
- Prestissimo** (pr'estees'si'moa), exceedingly quick.
- Presto** (pr'es'toa), very quickly.
- Quasi** (kooaa'zee), as if, like.
- Rall., Rallentando** (r'al'lentan'doa), more and more slowly.
- Recit., Recitative**, in declamatory style.
- Refrain**, a sentence occurring at the conclusion of a song at each repetition.
- Relative Minor Scale, or Key**, a Minor Scale, or Key, based upon the submediant, or sixth degree, of the Major Scale.
- Religioso** (r'ailee'jioa'sa), in a devotional manner.
- rfz, Rinforzato, Rinforzando** (r'in'for'tsan'doa), reinforcing the tone.
- Rit., Ritard.,** abbreviation of the word **Ritardando** (r'ee'taar'dan'doa), a gradual lessening of speed.
- Riten., Ritenuto** (r'ee'tenoo'toa), slackening the time. The effect differs from *Ritardando* by being done at once, while the other is effected by degrees.
- Round**, a species of Canon (see *Canon*) for two or more equal voices, each voice singing the melody from the beginning to the end over and over, or *round* and *round*. Such a composition, when set to words of some jocose meaning, by a *play upon words*, is termed a *Catch*.
- Scale-names**, numerals applied to the degrees of the scale, as: 1, 2, 3, 4, 5, 6, 7, 8 in the diatonic series; $\sharp 1$ (sharp-one), $\sharp 2$ (sharp-two), etc., $\flat 7$ (flat-seven), $\flat 6$ (flat-six), etc., in the chromatic series.

sf, **Sforzando** (sfor'tsan'doa), special emphasis (see *fz* or *Forzando*).

Segno (sai'nyoa), a sign. :S:

Semi-, half.

Sempre (sem'pr'ai), always.

Sentimento, in a sentimental manner.

Senza (sain'tsaa), without.

Smorz., **Smorzando** (smor'tsan'doa), smotheringly; equivalent to *Diminuendo*.

Solfeggio (solfed'jooa), a vocal exercise to be sung to the syllables *Do, Re, Mi*, etc.

Soli, plural of *Solo*.

Solo, for one voice.

Solmization, singing by syllable.

Sostenuto (soastenoo'toa), in a sustained manner.

Sotto voce (soat'toa vo'chai), with subdued (under) tone.

Spirito (spee'r'itoa), spirit, animation.

Staccato (stakkaa'toa), detached.

Stent., **Stentando** (staintan'doa), holding back the time, and in a somewhat heavy, labored manner.

String., **Stringendo** (str'injen'doa), urging on the speed.

Sub-dominant, fourth degree of the scale.

Sub-mediant, sixth degree of the scale.

Sub-tonic (see *Leading Tone*).

Supertonic, second degree of the scale.

Syllables, a series of monosyllables used in solmization, as applied to the seven degrees of the Major Scales, as: *Do* (doh), *Re* (ray), *Mi* (mee), *Fa* (fah), *Sol* (sole), *La* (lah), *Si* (see); and also to the sharped and flattened degrees. (For chromatic syllables, see p. 31, Third Reader.)

Syncopation, changing position of the accent,



Tempo (tem'poa), time. **A tempo**, in time.

Tempo giusto (joo'stoa), in just and exact time.

Tempo primo (pr'ee'moa), first time, i.e., return to the original time.

Ten., **Tenuto** (tenoo'toa), held on, the tone sustained for its full time. 

Time signature, the numerals placed after the key signature signifying the kind and variety of measure, as: $\frac{2}{4}$, $\frac{3}{4}$, etc.

Tone (see p. 290).

Tonic, first degree of the scale.

Tonic Minor Scale, or **Key**, a Minor Scale, or Key, based upon the same Tonic as the Major, as: C Minor and C Major.

Tranquillo (tr'ankeeel'loa), tranquilly.

Transition, extraneous modulation.

Transposition, raising or lowering the pitch of a composition.

Treble staff, the staff bearing the *G Clef*.

tr., **Trill**, rapid alternation of two adjacent notes.

Troppo (tr'op'poa), too much.

Tutti (toot'tee), all.

Un (oon), a ; as **Un poco** (oon po'koa), a little.

Vivace (veevaa'chai), in a lively manner.

Voce (voa'chai), the voice.

Voci (voa'chee), voices.

I 34 DIAGRAM, SHOWING KEY RELATIONSHIP.

